DOCUMENT RESUME

ED 110 930 95 CS 002 074

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TITLE A Tryout of Procedures for Developing a Technical Lexicon.
INSTITUTION Southwest Regional Laboratory for Educational Research and Development, Los Alamitos, Calif.
SPONS AGENCY Office of Education (DHEW), Washington, D.C.
REPORT NO SWRL-TN-2-72-17
PUB DATE 72
NOTE 99p.; See related documents CS 002 071-073

EDRS PRICE MF-$0.76 HC-$4.43 Plus Postage
DESCRIPTORS *Dictionaries; Elementary Education; Language Arts; *Lexicography; *Music; Technology
IDENTIFIERS *Model 3 Communication Skills Program

ABSTRACT

The Model 3 communication skills lexicon consists of three lists of words developed by the Southwest Regional Laboratory (SWRL) for use in communication skills instruction in K-6. This report documents the procedures used for developing a technical lexicon for subject areas in kindergarten and the elementary grades. To develop a music lexicon, five sources (a general lexicon, two music dictionaries, and two elementary music series) were selected and perused for music terminology by two SWRL staff members. Master lists for each source were compiled and submitted to SWRL music experts for evaluation. It was found that the procedures followed were generally appropriate for developing a lexicon. The results of the compilation and evaluation are discussed in this paper. Appendixes include instructions for evaluators, lists compiled from each source, and a tentative music lexicon. (JM)

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DATE: May 5, 1972

NO: TN-2-72-17

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A TRYOUT OF PROCEDURES FOR DEVELOPING A TECHNICAL LEXICON

Bruce Cronnell and Mary Rhode

ABSTRACT

One component of the Model 3 communication skills lexicon is the technical lexicon. Music was chosen as the subject area to be used for a procedural tryout.

Music terms were compiled from five sources: a general lexicon, two music dictionaries, and two elementary music series. The lists from each source were evaluated by SWRL music experts. Results of the compilation and evaluation are described and discussed. While differences are found among individuals, the procedures used seem generally appropriate for determining a technical lexicon. Appendices include lists compiled from each source, as well as a tentative music lexicon.

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A TRYOUT OF PROCEDURES FOR DEVELOPING A TECHNICAL LEXICON

Bruce Cronnell and Mary Rhode

One component of the Model 3 communication skills lexicon is the technical lexicon (Cronnell, 1971a). The technical lexicon is the schools' explicit contribution to vocabulary; it is the technical terminology introduced by the schools to teach various school subjects. The technical lexicon, as defined here, is descriptive not prescriptive; that is, it is an attempt to describe, for purposes of communication skills instruction, the vocabulary of various subject areas, rather than an attempt to prescribe the vocabulary to be used in the development of subject area curricula. This paper reports a study undertaken to determine procedures for development of the technical lexicon for K-6 school subject areas.

There were several reasons for selecting the subject area music as the specific context for this study:

1) Music experts were available within SWRL.

2) Several sources of music vocabulary were readily available.

3) The authors, although amateurs, were knowledgeable in the field of music.

4) Music appeared to be an intuitively clear-cut subject area; i.e., terminology could be defined as music or not music.

The last two reasons were found to be somewhat inaccurate: the authors learned a great deal about music in the course of the study, and it was not so easy to identify music terminology as expected.

SOURCES AND PROCEDURES

There appear to be three primary sources[1] for words for a K-6 subject area lexicon:

1. words used by K-6 children, assuming that in the course of instruction they have learned the appropriate terminology,
2. technical dictionaries for the subject area,
3. K-6 textbooks for the subject area.

Appropriate sources of each type were selected for music, and two staff members went through each source, listing music terminology. The two separate lists for each source were compared, combined into one master list for each source, and submitted to SWRL music experts for evaluation.

As a source of words used by K-6 children, the Berdiansky, Cronnell, and Koehler (1969) lexicon was employed. This 9000-word lexicon is based primarily on the Rinsland (1945) list of words used by children in grades 1-8, supplemented by other sources. While not the most complete or accurate lexicon possible, it was felt to be adequate for this preliminary investigation. Each of the two staff members engaged in this project went through the Berdiansky et al. lexicon (hereafter, TR15) and listed all words which were thought to be appropriate for music.

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[1]Two other sources are possible. One would be published K-6 subject area word lists. While a number of these were made in the 1930's (e.g., Cole, 1940), few current lists are available. Another source could be subject area specialists. This possibility has been rejected because of the large expenditure of time necessary (unless the specialist were simply to use one of the sources suggested above) and because of the likelihood of idiosyncratic lists by specialists. Such problems suggested that subject area specialists should not be used as sources for technical lexicons.

Since this was an investigative study, no explicit guidelines were set for determining the technical status of words, from this or any source used.

Two dictionaries of music were selected: Apel (1962; hereafter, Harvard Dictionary) and Jacobs (1960; hereafter, Penguin Dictionary). For each dictionary, staff listed those terms believed to be appropriate for K-6 instruction. For the Penguin Dictionary, staff also listed names of composers believed to be appropriate for K-6 instruction.

Two commonly used textbook series were also studied: Boardman and Landis (1966), hereafter called Exploring Music (Ex Music or EM), Books 1-6; and Youngberg and others (1968), hereafter called Making Music Your Own (MMYO), Books K-6. The former series is the California state-adopted series for music. Staff listed terms considered to be technical for music; for each term all books in which it occurred were noted.

The two lists for each of the five sources were compared (but not altered) and combined into a master list for each source. For the two textbook series, relative grade-level placement was indicated for each term. Relative grade-level placement was noted as "early" (E: first occurrence of term primarily in grades K-2), "middle" (M: first occurrence of term primarily in grades 3-4), or "late" (L: first occurrence of term primarily in grades 5-6).

The five combined lists were submitted to SWRL music experts for evaluation. Sources for these lists were not identified. At least two music staff members evaluated each list. Instructions (see Appendix A) were to delete inappropriate terms, add needed terms,

make any necessary corrections, and indicate relative grade-level placement for all resulting terms.

RESULTS OF STAFF COMPILATIONS

The five staff-compiled lists are found in Appendices B-F. There is considerable variety among lists, but certain commonalities can be noted in compiling procedures (see Table 1). The order of compilation seems to have some effect on results. MMYO was done after ExM and has somewhat more terms, although this could be due to differences between the series. The comparison between the two dictionaries may be more meaningful. Compilation of the series took place between work on the dictionaries; seeing the large number of words actually used in K-6 instruction probably influenced the number of words compiled from the Penguin Dictionary, which is greater than that for the Harvard Dictionary.

The amount of time required for compilation was of interest for planning future work. As might be expected, as the number of words increased, so did the amount of time required, but familiarity with the task did not seem to result in less time. In addition, staff person B always took longer than staff person A. It should be noted that times for MMYO and ExM are conservative: they cover only listing words from individual books, but not tabulating an alphabetical list across books, which is another 3-6 hours of work.

As can be easily seen in Table 1, A and B did not necessarily agree with each other as to what words should be listed (see also Appendices B-F). Moreover, B consistently listed more words than A.

TABLE 1

COMPILATION RESULTS

Source	Order of Compilation	Time A (in hours)	Time B (in hours)	No. Terms A	No. Terms B	No. Terms A & B Agreement	No. Terms Total	Agreement as % of Total
TR15	1	1:15	1:25	89	231	70	250	28%
Harvard Dict.	2	1:30	2:15	166	335	134	367	37%
Penguin Dict.	5	1:40	2:45	218	388	188	418	44%
names				22	50	21	51	42%
MMYO	4	4:00	7:20	379	493	298	574	52%
names				37	26	22	41	54%
ExM	3	3:25	5:05	408	488	341	555	61%
names				55	47	41	61	67%

Reasons for this disagreement are discussed below. However, as might be expected, agreement was considerably greater when series were being studied than in the three much more subjective situations, and within series, agreement was higher on composers' names than on other terms.

The total number of terms varies depending on the kind of source. TR15, which is not specifically concerned with music, produced the fewest. There is a jump to dictionaries in the middle and another jump to series at the extreme. The high numbers for series are "accurate" in that they are descriptive of music terms presumably in actual use in K-6 instruction.

The results of these compilations suggest that TR15 (or any general lexicon) does not sufficiently reflect the technical terms in K-6 instruction and is not conducive to agreement between compilers. Dictionaries (or other large technical word lists) are an improvement, but staff does not judge as many words to be appropriate for K-6 instruction as are actually used. It appears that textbooks are the best source to use for compiling technical lexicons, because they give a more complete set of terms for K-6 instruction and because they are conducive to greater compiler agreement. However, since only somewhat more than half the words from each series were found in the other series, there are clearly enough differences between series to require that at least two series per subject area be used for these compilations, in order that useful terms not be omitted.

COMPILER DISAGREEMENTS

As noted above, the compilers did not always agree on which words should be listed from each source; in Appendices B-F the compiler is listed for each word. Some reasons for these disagreement are suggested in this section. One common cause of disagreement, particularly with TR15 and the dictionaries, was simply oversight. When shown words only one compiler had listed, the other compiler often could not understand why he, too, had not included many of them. When working through lists, and even when skimming textbooks, it appears very easy to miss a word. The need for at least two compilers is clear.

Some of the disagreement was caused by the subjective judgments used in differentiating between technical and general vocabulary. Some terms are definitely in general use and also used within a subject area, e.g., joyously, silence. But it is not clear whether they have sufficiently technical uses to be in the technical as well as the general lexicon. Some terms have clear technical uses, e.g., line, space; but it is difficult to decide whether their technical use is significantly different from their general use to allow listings in both lexicons. It was hoped that dictionaries might be used as arbiters: if only the label "music" were given for all definitions of a word it would be technical only; if no label were given for all definitions it would be general only; if both labeled and unlabeled definitions were given it would be both technical and general. *Webster's new world dictionary* (1957) and *The American heritage dictionary* (1969) were consulted. The examples line and space are both technical and general; some words are only technical (e.g., alto); for some words the dictionaries don't agree

(crescendo: *Webster's*--technical only; *American Heritage*--general only). The examples joyously and silence have no label in either dictionary and thus would be considered general. However, timpani and viola don't have labels and these definitely refer to music and are rarely used except in relatively sophisticated musical discourse. To use dictionaries for determining word status is difficult at best and not totally satisfying.[2] We conclude that our intuitive judgments are as appropriate as any outside source or as any predetermined classification scheme. Moreover, since staff judgments are evaluated by experts, there is sufficient review to prevent radical distortion of the all-but-clear technical-general distinction.

In compiling words from music series, often there were terms which were clearly technical, but it was difficult to decide whether they received sufficient emphasis to be considered part of K-6 instruction, e.g., teponaxtle. Such words appear to occur only once or twice in a series. Their inclusion by compilers should cause no difficulty since,

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[2]Problems with dictionary labels are not confined to music. An investigation into a small set of arithmetic words indicates considerable variation as to whether words are indicated as being general only (G), technical only (T), or both.

	Webster's New World	*American Heritage*
divide	G/T	G/T
dividend	G	G/T
division	G/T	G/T
divisor	T	G
quotient	T	G
subtract	G	G
subtrahend	G	G
minuend	T	G

Intuitively, all of these words are technical arithmetic vocabulary, although some may also be general. The variety within and between dictionaries leads us to believe that our own judgments are as reasonable as those of the "authorities."

if they are not important, evaluators will undoubtedly delete them (as, indeed, they did with teponaxtle in the present study).

When compiling technical terms, phrases are included (to be later listed separately). Sometimes it is not clear whether to list a word or a phrase, e.g., samba vs. samba rhythm (when rhythm is already included). When modification of an already listed noun is involved, a phrase may or may not be necessary; e.g., since guitar is listed, is Spanish guitar also necessary? Some technical phrases may be built up of other technical phrases or words, e.g., dotted quarter note when dotted note and quarter note are listed; such additive phrases may not need to be included as separate terms. Questions of the status of phrases can probably best be resolved by compiler conferences and by expert evaluation.

EVALUATION BY MUSIC EXPERTS

The five lists compiled by Rules of Correspondence staff were submitted to the music staff in Product Development for their evaluation.[3] Each list was evaluated independently by two or--in the case of one list--three people. Evaluators reviewed one list each, returned it, and then did the other; thus, they could not compare their two evaluations. Appendices B-F indicate if evaluators deleted terms (-) or, if not deleted, the relative grade-level placement assigned. General results of this evaluation are presented in Table 2; names of composers have been excluded since they are less important to this analysis.

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[3]We thank Richard Piper, Laurel Eu, Michael Fink, Katie Merrill, and Kathy Rosborough for their evaluation of these lists.

Table 2 indicates no clear-cut results; this seems primarily due to evaluator differences as summarized in Table 3. Generally, deletions were much more common than additions, except for Evaluator 4, who added a large number of words to both lists. Evaluator 1 added a number of words to TR15, but that was the least "musical" of the lists and additions were expected. Evaluator 3, it will be noted, made fewer changes--as either deletions or additions--than did the others; this is particularly noticeable in TR15 where no additions were made, although that list seems to be the least suitable as a technical lexicon for music. Moreover, Evaluator 3 took less time than the rest, suggesting that completeness of results may also be a function of time devoted to the task.

Since the original compilers did not always agree on what terms should be listed, it is of interest to see how the evaluators, who knew nothing about the sources, treated these terms. Table 4 indicates that considerably fewer terms were deleted when Compilers A and B agreed than when they disagreed. Moreover, in general there was proportionately more deletion of terms compiled by Compiler B alone (who consistently listed more unique words) than of terms compiled by Compiler A. It would appear that, while compiler disagreements should not be thrown out, they could be more carefully scrutinized to limit list size.

Evaluators did not necessarily agree with each other on the content of a music lexicon; see Table 5. On 20-30% of the terms there was disagreement as to whether or not they should be retained; the number of terms on which there was agreement to delete was generally much less. However, on the Harvard Dictionary and ExMusic, both of which were reviewed

TABLE 2

EVALUATION RESULTS
(names of composers excluded)

ırce	Evaluator	Time	No. Terms Deleted	% of Original Deleted	No. Terms Added	Additions as % of Original	Total No. of Terms	Total as % of Original
15	1	6:00	62		113		301	
				25%		45%		120%
	3	0:30	48		0		202	
				19%		0%		81%
rvard Dict.	2	1:30	132		15		250	
				36%		4%		68%
	1	3:00	176		48		239	
				48%		13%		65%
nguin Dict.	5	7:00	95		22		345	
				23%		5%		83%
	4	4:00	36		200		582	
				9%		48%		139%
YO	3	1:20	66		19		527	
				11%		3%		92%
	5	--*	141		10		442	
				25%		2%		77%
Music	4	5:00	44		182		693	
				8%		33%		125%
	2	2:20	177		8		386	
				32%		1%		70%
	5	3:40	197		10		366	
				35%		2%		66%

*Not noted.

TABLE 3

DELETIONS AND ADDITIONS BY EVALUATORS
(names of composers excluded)

Evaluator	Source	Time	% of Original List Deleted	Additions as % of Original List
4	Penguin	4:00	9	48
	ExMusic	5:00	8	33
3	TR15	0:30	19	0
	MMYO	1:20	11	3
5	Penguin	7:00	23	5
	MMYO	--*	25	2
	ExMusic	3:40	35	2
1	TR15	6:00	25	45
	Harvard	3:00	48	13
2	Harvard	1:30	36	4
	ExMusic	2:20	32	1

*Not noted.

TABLE 4

DELETIONS AND ADDITIONS BY EVALUATORS AS PERCENTAGE OF ORIGINAL LISTS
(names of composers excluded)

Source	Evaluator	Deletions				Additions
		Staff A Only	Staff B Only	A & B Agreement	Total	
TR15	1	26	34	6	25	45
	3	42	24	3	19	0
Harvard Dict.	2	19	59	16	36	4
	1	28	71	19	48	13
Penguin Dict.	5	17	35	8	23	5
	4	17	15	1	9	48
MMYO	3	10	17	8	11	3
	5	43	34	14	25	2
ExMusic	4	10	11	6	8	33
	2	37	43	26	32	1
	5	52	49	26	35	2

by Evaluator 2, the number of deletions was high, as was the amount of agreement on deletions; for these sources, the evaluators only agreed to retain half of the original terms. For the other sources, the two evaluators agreed on 68-74% of the terms which were to be retained.

Evaluators were asked to indicate relative grade-level placement for each term included. On the average, they agreed on levels for a third of the original list, or a half of those terms which they had agreed should be retained. Overall, evaluators agreed on placement for half of the terms on each list--either as a relative grade-level or as a deletion. Agreement was generally best on those terms considered to be placed early in music instruction.

For MMYO and ExMusic, relative grade-level placement had been determined from actual use in the series. Of the 820 words derived from the two series, less than half were common to both. On half of those words the two series agreed on levels, about equally divided between E, M, and L. Where there was disagreement, MMYO introduced words later than ExMusic about 75% of the time. The evaluators apparently felt the relative grade-level placement of MMYO was more approprate since they more frequently agreed with the MMYO levels than the ExMusic levels; see Table 6.

While the level of agreement of both evaluators with a series is low (20% or less), agreement is much higher when only two placements must agree; see Table 7. Eighty percent of the time either both of the evaluators or an evaluator and the series agree on the relative grade-level placement of a term or they agree that a term should be deleted. In view of the inconsistency of previously discussed results, this high level of agreement is surprising and pleasing.

TABLE 5

AGREEMENT BY EVALUATORS AS PERCENT OF ORIGINAL LIST
(names of composers excluded)

Source	Evaluators	Agreement on Inclusion	Agreement on Levels	Agreement on Deletions	Total Agreement on Placement	Disagreement on Levels	Disagreement on Deletions
TR15	1 and 3	68	36	12	49	30	20
Harvard Dict.	2 and 1	46	28	28	56	16	28
Penguin Dict.	5 and 4	74	38	5	43	36	21
MMYO	3 and 5	71	37	8	45	34	21
ExMusic*	2 and 5	50	27	18	45	23	32

*Results from Evaluator 4 have been excluded.

SOME COMPARISONS OF INDIVIDUAL EVALUATORS

It is of interest to determine whether evaluators were consistent in their two evaluations. To study this, results from Evaluators 2 and 5 were analyzed more closely. Evaluator 2 reviewed two lexicons compiled by the staff from the Harvard Dictionary and from the Exploring Music series. His evaluations were made at different times with no possibility of comparison of his own reactions (see Table 8).

In spite of the subjectivity of these judgment procedures, the evaluator's consistency was evident in his retention agreement of 79% and deletion agreement of 13% of the 218 words common to both lists. The evaluator's 92% consistency in judging the words common to both lexicons tends to indicate the reliability of authoritative evaluators.

As he was advised to do, Evaluator 2 added words which he felt were missing. Six items were added on the Harvard Dictionary list and seven on the ExMusic list. However, none of the words added to the former was on the latter list; nor did he repeat these additions on the latter when he reviewed that lexicon. The same thing held true in reverse. Consequently, there are 16 totally different additions. Ten are phrases, most containing one or more words that are listed elsewhere in the same lexicon (i.e., concert band and tonic note). The evaluator apparently felt the phrases had meanings as compound units that could not be derived from the single components. Five of the additions are listed by *Webster's Seventh New Collegiate Dictionary* (1967) as musical terms (accellerando, diatonic, ritardando, septet, and mezzo forte) and were valid contributions to the lexicon. The others were terms which will probably also be found in the lexicons of other

TABLE 6

RELATIVE GRADE-LEVEL AGREEMENTS WITH SERIES

Series	Evaluators	% of Original Grade Levels Agreed With
MMYO	3	40
	5	36
	3 and 5 agreement	20
ExMusic	2	30
	5	31
	2 and 5 agreement	14

TABLE 7

AGREEMENTS COMBINING EVALUATORS AND SERIES

Source	Type of Agreement	% of Original List
MMYO	Evaluators 3 and 5 and series agree on levels	20
	Evaluators 3 and 5 (but not series) agree on levels	15
	Evaluator 3 and series (but not Evaluator 5) agree on levels	20
	Evaluator 5 and series (but not Evaluator 3) agree on levels	15
	Evaluators 3 and 5 agree on deletions	8
	Total	78
ExMusic	Evaluators 2 and 5 and series agree on levels	14
	Evaluators 2 and 5 (but not series) agree on levels	13
	Evaluator 2 and series (but not Evaluator 5) agree on levels	17
	Evaluator 5 and series (but not Evaluator 2) agree on levels	18
	Evaluators 2 and 5 agree on deletions	18
	Total	80

fine arts subjects (i.e., baroque and renaissance). The fact that these additions, though valid, were not added to both lexicons, indicates how difficult it is even for professionals to maintain a high level of consistency in such a non-objective evaluation.

The balance of words were those listed only in one source and not the other (see Table 8). The evaluator's deletions of these words averaged 47% from the two sources. As might be expected, the highest percentage of deletions was from the dictionary lexicon. The textbook series did seem to use a vocabulary somewhat more acceptable to the evaluators. A highly subjective semantic analysis of the deleted textbook words indicated that:

1) More than one-third seemed quite technical (i.e., augmentation and chest of viols).

2) More than one-third will probably be in the general lexicon[4] i.e., bugle and strum).

3) Almost one-half of these possible general lexicon words were adverbials used to describe the manner in which various songs should be sung (i.e., briskly and smoothly).

A similar analysis of the deleted dictionary lexicon words indicated:

1) Approximately three-fourths of these pertained to informal-type instruments, to dances and to musical forms (i.e., alphorn and fife, rumba and schottische, etude and operetta).

2) A few were possible general lexicon words (i.e., base and pedal).

The examination of these deletions seemed to indicate that the evaluator tried to eliminate all nonessential, nontechnical items plus highly technical items to produce a vocabulary suitable for teaching music to K-6.

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[4]Some of these words are already in the entry lexicon (e.g., deep, row, and sound; Rhode, 1972).

TABLE 8

COMPARISON OF RESULTS OF EVALUATORS 2 AND 5
(names of composers excluded)

	Evaluator 2 (ExMusic and Harvard Dict.)	Evaluator 5 (ExMusic and MMYO)
Terms common to both lexicons		
Agreement on retentions	79%	79%
Agreement on deletions	13%	9%
Disagreement	8%	11%
Terms not common to both lexicons		
Deletions	47%	47%
Retentions	53%	53%
Additions	16 terms	20 terms
Grade level agreement on retained terms common to both lexicons	6[illegible]%	81%

Fifty-three percent of these items that came exclusively from only one source or the other were retained by Evaluator 2. A subjective assessment of this group is that there are very few highly technical words, even fewer general vocabulary words, and almost no adverbials. However, the percentage of phrases in this group of retained items (41%) was almost double the percentage of phrases among the deleted items (22%). Clearly, phrases are considered a necessary and important part of a music lexicon.

Evaluator 2's grade-level assignments were notable for their consistency. Of the words retained from both lexicons, his grade-level assignment was in agreement on over two-thirds of the items. The highest number of words were assigned the "E" level and the lowest number, the "L" level.

Evaluator 5 reviewed the lexicons compiled by the staff from the two textbook series, ExMusic and MMYO (see Table 8). As in the case of Evaluator 2, there was a reasonable lapse of time between the two evaluations so that no comparison of his own reactions could be made.

The lists of words from the two series were approximately the same size (see Table 1), and more than half of the words on one list were also on the other. Evaluator 5 demonstrated consistency by including 79% of these words in common (as did Evaluator 2; see above). Evaluator 5 deleted 9% of the words in common and was inconsistent in decisions about 11%. These percentages were also similar to those of Evaluator 2.

Seventy percent of the words added to each list represent a conscious attempt to include in each lexicon two sets of symbols: do, re mi, fa, sol, la, and ti added to ExMusic and C, D, E, F, G, A, and B added to

MMYO, thus providing conformity on the two lists. Of the other added items two were phrases and four were common musical terms. Although Evaluator 5 demonstrated more consistency in adding to one list items that were already on the other, he contributed only four new terms to a total of over 800 different words. Evaluator 2 contributed sixteen new terms to a total of over 700 different words.

The indication from the performances of these two evaluators is that professionals will probably add relatively few items to the lists. It is easier to draw a line through an unnecessary word than to be alert to an omission and write it in, particularly when the words being reviewed are listed alphabetically. Also, the technical vocabulary of a professional person's field of specialization has, to some extent, probably merged with his general vocabulary and may be difficult for him to isolate. Consequently, the lists submitted for evaluation should be as complete and inclusive as possible.

Of those words listed only in ExMusic, not in MMYO, and vice versa, 47% were deleted by Evaluator 5, a percentage comparable to the same category of deletions by Evaluator 2. A cursory look at these items from the two textbooks series indicated:

1) A very high percentage of general theory terms were deleted (i.e., harmonic, stress, and tonal).

2) Approximately one-fourth will probably be in the general lexicon (i.e., balance, design, and practice).

3) Phrases comprised almost one-third of the deletions of ExMusic terms and almost one-half of MMYO terms.

4) Most of the adverbials described before were deleted (but primarily from ExMusic).

There was not the kind of consistency in the types of deletions made here that there was in the case of Evaluator 2. This was also evident in the percentage of words common to both lexicons, but about which the evaluator made conflicting judgments or disagreed with himself (11% for Evaluator 5, 8% for Evaluator 2).

Of the 53%, representing words retained from the combination of items that were exclusively in only one source or the other, the following can be noted:

1) There were many words that will probably be in the general lexicon.

2) Many words pertaining to informal-type, nonsymphonic instruments were retained (i.e., accordian, ukelele).

3) Many words describing dances were retained (i.e., bolero, hula).

4) Nearly half of the items were phrases.

Evaluator 5's grade-level assignments showed even greater consistency than did Evaluator 2's. Of those words retained which had been common to both lexicons, the grade-level assignment was in agreement on four-fifths of the items. The lowest number of words were assigned the "L" level, with the "M" and "E" levels almost the same.

As Evaluators 2 and 5 both reviewed ExMusic, it is of interest to examine the results of these evaluations. They agreed on the inclusion in the music lexicon of 50% of the total 555 words and on the deletion of 18% (see Table 5). The remaining 32% of the vocabulary items on which Evaluators 2 and 5 disagreed may be a reflection on differing approaches to the teaching of music at the elementary level. This same difference may be found in the results of expert evaluations in other subject area lexicons.

A TENTATIVE MUSIC LEXICON

While this was only an exploratory study, a tentative music lexicon can be proposed, based on words from the two series, MMYO and ExMusic, and following the judgments of Evaluators 2, 3, and 5.[5] Terms were included in the tentative lexicon if found in both sources and retained by two or three of the evaluators or if found in only one source but retained by both evaluators for that source. Based on these criteria, a 500-term lexicon (plus composers' names) was formed; see Appendix G. About 60% of the total available terms were included: 94% of those common to both sources (292 terms), 55% of those unique to MMYO (144 terms), and 26% of those unique to ExMusic (64 terms).[6]

For each term in this tentative lexicon, relative grade-level placement was determined as follows: when a majority or plurality of the combination of evaluators' and series' levels agreed, that designation was used; when there were equal numbers at each level and both series agreed, that level was used; when there was no clear indication of a favored level, the term was designated "M" (middle). The relative grade-level placement for each term is indicated in Appendix G. Thus, this tentative lexicon is indicative of what may be appropriately found in elementary music instruction.

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[5]Excluded were judgments on ExMusic by Evaluator 4, whose reviews seemed to differ from those of the other evaluators.

[6]It is interesting to note that the SWRL evaluators selected fewer terms from ExMusic, which is the California state-adopted series.

COMPARISON WITH AND PRELIMINARY EVALUATION OF CARROLL, DAVIES, AND RICHMAN (1971)

Carroll, Davies, and Richman (1971) is a new word frequency list for the upper elementary and junior high levels. It used the corpus produced as a citation base for *The American Heritage School Dictionary*. Since that was written approximately for grades four through eight, the study was designed to include grades three through nine, thus avoiding abrupt vocabulary cutoffs. The corpus was a computer-assembled collection of over 5,000,000 words[7] taken in samples of 500 running words from textbooks, workbooks, kits, novels, poetry, general nonfiction, encyclopedias, and magazines. The information provided for each word includes: the total frequency in the corpus, three sets of statistics that analyze word relationships, grade level breakdowns of frequency, and 17 subject area breakdowns of frequency.

An examination of the source list of 12 different books and series from which the music lexicon was taken revealed that Carroll et al. had used the same two textbook series that SWRL staff had used (ExMusic and MMYO). In view of this duplication of effort, the staff was afforded an opportunity to determine whether this new study might be an appropriate source for subject area lexicons. If satisfactory, it would certainly be economical, in view of the saving in time and labor. A comparative study and critical review were undertaken of all music words listed with a frequency of one or more and beginning with the letter "a."

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[7]The corpus is a body of graphic words, that is, words defined for the computer's convenience as strings of characters bounded left and right by space.

In ExMusic and in MMYO, the original number of different "a" words compiled was 45. After expert evaluations and the application of the inclusion criteria regarding agreements, the final edited technical music lexicon contains 29 words beginning with "a" (Appendix G). The Carroll et al. study had 182, four times the number sent out for evaluation from those two sources, and six times the size of the final group. A review of these words did not produce any items the staff had missed in its initial compilation. However, disregarding the initial lists for the rest of this comparison, the final SWRL list of "a" words contains 13 items, 5 words and 8 phrases (45% of the 29), that were not in Carroll et al. It seems apparent that a running sample of 500 words from each text may have failed to produce some words like arpeggio that might be used only in restricted concepts and not often repeated throughout a textbook.

Sixteen of the SWRL items were in Carroll et al., but only four of these shared grade-level agreement in the two lists. Of the 12 items without grade-level agreement, Carroll et al. was always higher than the SWRL lexicon. This represents one of the primary reasons the Carroll et al. study could not substitute for the SWRL study: ours covers grades K-6, and Carroll et al. covers grades 3-9 (not low enough, and too high).

The frequency of many of the music words was very low. Of the 16 words in agreement, six had a frequency under four, lower than the inclusion level employed by the staff in all other sources (Cronnell, 1971b).

One disadvantage in using the 182-word lexicon is that it is too large to be practical. No exclusion criteria were applied. All inflected forms were included (e.g., -s, -'s, -ed, -ing, -er, and -est). For

example, accompany, accompanies, accompanied, accompanying, accompaniment, accompaniments, and accompanist were all included. SWRL staff would have listed only three of these seven: accompany, accompaniment, and accompanist. Sometimes the base form was not listed at all, only suffixed forms (i.e., arranges, arrangement, and arranger, but not arrange). Also contributing to the unwieldy size was the inclusion of all capitalized forms as separate listings. As a result, if a word was found at the beginning of a sentence or stanza or in a title, it was listed in capitalized form, often a duplication.

Because the sampling was of running words, many items were included from stanzas of songs and from explanatory text material that really do not belong to a technical music vocabulary (i.e., aching, adds, altered, angels, a-rovin'). The determination of specific music terms would be difficult because only subjective judgment could separate non-music from music words if all had the same frequency in music and lower frequencies in other areas (i.e., Acadian, acoustics, agootuk [sic], atonal, and avocat [sic]).

Because of the need to compute only graphic words, phrases were not recognized as units of meaning in Carroll et al. Some phrases have meanings which cannot be determined by looking at the individual components. For instance, if the phrase, French horn,[8] which no longer has any relationship to things that are French, were separated into two words in an alphabetical list, it could never be retrieved.

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[8]A French horn is a well-known symphonic brass instrument. It was found in all sources and was included by all evaluators, primarily at the early grade level.

The magnitude of the Carroll et al. study required a format so detailed that its use is discouraged. The tables are very crowded and difficult to read with 29 vertical columns and 90-100 horizontal rows of information per page. Just keeping one's place in a subject area column long enough to get the information was not easy. Thus the possibility of human error is increased. For that reason, the few statistics quoted in this brief evaluation may not be free from error.

CONCLUSION: PROCEDURES FOR SPECIFYING A TECHNICAL LEXICON

This study of procedures for developing a technical lexicon have lead to the following steps which will be undertaken to specify lexicon content for each subject area:

1) Two published sources will be selected.

2) Two staff members will go through each source, listing all technical words or phrases found and indicating the grade level at which they appear. Proper names will be included in this listing.

3) The two lists for each source will be combined and edited using the inclusion-exclusion criteria in Cronnell (1971b) as amended in Rhode (1972). All words in the entry lexicon (Rhode, 1972) for which there is no more technical usage will be deleted.

4) Relative grade-level placement will be indicated for each term (word or phrase) on both lists. Relative grade-level placement will be indicated as "early" (ca. K-2), "middle" (ca. 3-4), or "late" (ca. 5-6).

5) The two combined lists (one from each source) will be merged into a master list.

6) The master list compiled in (5) will be submitted to two subject area specialists who will be asked to judge it as an appropriate K-6 technical lexicon for the subject area. In particular, they will be asked to do the following:

   a. delete any terms not considered appropriate,
   b. add any additional terms considered necessary,
   c. indicate relative grade-level placement for each term.

7) The final lexicon for each subject area will include:

   a. any term included by both specialists,
   b. any term included by both sources and by one specialist.

8) For each term in (7), relative grade placement will be determined by averaging across the placements given in (4) and (6c).

Use of these procedures for each subject area should ensure an accurate and adequate technical lexicon component for the Model 3 communication skills lexicon.

APPENDIX A

INSTRUCTIONS TO EVALUATORS

The purpose of this study is to find the most efficient and effective ways of determining the technical lexicons for various K-6 school subjects. For this pilot work, the field of music has been chosen for analysis. Five sources (which are unnamed at present to prevent judgments based on source) were searched for musical terms appropriate for K-6 instruction. Each source provided 200-600 technical terms, including, for some sources, proper names. Your help is needed to determine whether these lists are actually appropriate for K-6 musical instruction.

For each list, we would like you to use your professional judgment to do the following:

1. Delete all terms not appropriate for any level of K-6 music instruction.

2. Add any missing terms which are needed for any level of K-6 music instruction.

3. Make any necessary corrections; e.g., change singulars to plurals and vice versa, correct spellings, change punctuation or capitalization, etc.

4. For each term on your final list, indicate relative placement in a K-6 music curriculum. A most thorough indication would by grade-level designation for each term. A more practical approach might be to indicate each term as being appropriately introduced in the early, middle, or late years of instruction. Use whatever system you feel best.

5. Indicate who you are and how much time you spent on the total task.

We appreciate your assistance in this study. If you have any questions, feel free to ask. Any comments you might like to make will be welcome. After completion of the study, we will inform you of the results and will be happy to discuss the project with you.

APPENDIX B

MUSIC TERMS FROM TR 15

Term	Compilers	Evaluators* 1	3	Term	Compilers	Evaluators 1	3
accent	B	E	E	bell	B	E	E
accord	B	-	-	bellow	B	-	L
accordance	B	-	-	blues	AB	L	L
acute	B	-	-	bow	B	E	L
aloud	B	-	O	brace	A	-	-
alternate	B	M	L	bracket	A	-	-
alto	AB	L	L	brass	AB	E	M
anthem	AB	-	L	brightly	B	M	E
arrange	B	-	L	brightness	B	L	-
arrangement	B	-	L	bugle	A	M	E
artist	B	M	L	bugler	A	-	L
artistic	B	-	L	carol	AB	E	L
balance	B	L	M	caroler	AB	M	L
ballad	AB	M	L	chant	B	E	E
band	B	E	M	chime	B	M	E
banjo	AB	L	E	choir	AB	L	L
base	B	-	-	chord	AB	M	M
bass	AB	M	L	chorus	AB	M	L
bassoon	AB	M	E	chromatic	AB	L	L
beat	B	E	E	chronic	B	-	-
belfry	B	-	-	clarinet	A	E	E

* - = term deleted
O = no grade level indicated, but term not deleted.
Relative grade-level placement: E = early, M = middle, L = late

Term	Compilers	Evaluators 1	3	Term	Compilers	Evaluators 1	3
clef	AB	M	L	drum	B	E	E
color	B	L	L	drummer	B	E	L
colorless	B	-	-	drumming	B	E	O*
combination	B	-	-	duet	B	E	L
combine	B	-	-	equal	B	-	-
compose	AB	M	M	fa	A	M	-
composer	AB	M	M	fast	B	E	E
composition	B	M	M	festival	B	L	-
concert	AB	M	L	fiddle	B	M	-
concord	B	-	-	fiddler	B	M	-
conduct	AB	L	L	fife	AB	O*	E
conductor	AB	L	L	fin	B	L	-
contralto	AB	-	L	final(e)	B	L	L
control	B	-	-	finger	B	M	L
cornet	A	E	E	flat	A	M	L
dance	B	M	-	flute	B	E	E
degree	B	E	E	folio	B	-	-
depth	B	-	-	form	B	E	E
dimension	B	-	-	fraction	B	M	L
diminish	B	-	-	glee	B	-	-
dingdong	B	-	L	gong	B	L	E
director	B	E	-	graceful	B	M	-
do	A	-	L	gracefully	B	M	-
dreamy	B	-	E	gracious	B	-	-

Term	Compilers	Evaluators		Term	Compilers	Evaluators	
		1	3			1	3
gradual	B	-	M	live	B	M	-
gradually	B	E	M	lively	B	E	E
graduate	B	-	-	loud	B	E	E
graduation	B	-	-	loudly	B	E	E
grandeur	B	M	L	low	B	E	E
gravity	B	-	-	lullaby	B	E	L
guitar	B	E	E	lute	AB	L	E
harmonica	B	M	E	lyre	AB	L	E
harmonize	B	M	L	majestic	B	M	M
harp	B	M	E	major	B	M	M
harsh	B	-	E	mallet	B	E	E
heavy	B	E	E	mandolin	AB	L	E
hold	B	M	-	manuscript	B	-	L
horn	AB	E	E	march	B	E	L
hum	B	E	E	mass	B	L	L
hymn	AB	L	L	measure	B	M	M
increase	B	-	-	mellow	B	-	L
instructor	B	-	-	melody	AB	E	E
instrument	B	E	E	merrily	B	E	E
jazz	AB	L	L	meter	B	M	L
joyous	B	M	E	method	B	-	-
key	AB	M	L	mi	A	M	-
keyboard	AB	E	L	mild	B	-	-
la	A	M	-	minor	B	M	M

Term	Compilers	Evaluators		Term	Compilers	Evaluators	
		1	3			1	3
minstrel	B	L	L	pianist	AB	E	L
minuet	AB	L	L	piano	AB	E	E
mood	B	E	L	piccolo	AB	M	E
movement	B	E	L	pick	B	M	L
music	AB	E	E	pitch	B	E	E
musical	AB	M	E	practice	B	M	E
musician	AB	E	E	publisher	B	-	L
mute	B	-	L	quartet	B	L	L
natural	B	L	L	quietly	B	E	E
note	AB	M	E	radio	B	E	E
oboe	AB	M	E	ragtime	AB	-	L
opera	AB	L	L	rapidly	B	E	L
operetta	AB	L	L	re	A	M	-
orchestra	AB	E	L	recital	AB	L	L
orchestral	AB	-	L	record	B	E	E
organ	AB	M	E	reed	B	E	L
organist	AB	M	L	refrain	B	L	L
overturn	A	L	L	register	B	-	L
pattern	B	M	M	rehearsal	B	L	L
pause	B	L	E	rehearse	B	L	L
peak	B	-	L	repeat	B	E	M
percussion	AB	E	M	response	B	M	M
phonograph	B	-	E	rest	AB	M	M
phrase	A	E	E	rhythm	AB	M	E

Term	Compilers	Evaluators 1	3	Term	Compilers	Evaluators 1	3
sacred	B	-	L	staff	AB	M	M
sang	B	E	E	stanza	AB	L	L
saxophone	A	M	E	stave	A	-	-
scale	B	M	M	step	B	M	M
score	A	-	L	stick	B	-	L
sharp	AB	M	L	stop	B	-	E
sign	A	M	L	string	B	E	L
signature	B	M	L	strum	B	E	L
silence	B	E	E	suite	B	-	L
sing	B	E	E	sung	B	E	E
singer	B	E	E	sustain	B	E	E
slowly	B	E	E	sweetly	B	M	E
smoothly	B	L	E	swell	B	-	L
softly	B	E	E	swing	B	-	L
sol	AB	M	-	symbol	B	M	M
solemnly	B	L	L	symphony	AB	M	L
solo	AB	M	E	tambourine	AB	E	E
soloist	AB	M	E	temperate	B	-	L
song	B	E	E	theme	B	M	M
soprano	AB	L	L	ti	AB	M	-
sound	B	E	E	time	B	M	L
sour	B	-	-	tone	AB	M	E
speed	B	E	E	tonic	A	M	M
spirited	B	M	L	triangle	B	E	E

Term	Compilers	Evaluators	
		1	3
trombone	AB	M	E
trumpet	AB	E	E
trumpeter	AB	E	L
tune	AB	E	E
tuner	B	-	-
ukelele	B	L	E
viola	AB	M	E
violin	AB	E	E
violinist	AB	E	L
vocal	B	M	L
voice	B	E	E
waltz	AB	L	L
wand	B	-	-
wind	B	-	E
wood	B	-	E
xylophone	B	L	E

APPENDIX C

MUSIC TERMS FROM THE HARVARD DICTIONARY

Term	Compilers	Evaluators* 2	1	Term	Compilers	Evaluators 2	1
absolute pitch	B	L	-	arpeggio	B	M	-
a capella	AB	M	-	arrangement	B	E	-
accent	AB	E	E	a tempo	A	M	-
accidentals	AB	L	L	atonal music	AB	L	L
accompaniment	AB	E	M	autoharp	AB	E	E
accordian	AB	M	-	bagpipe	AB	M	L
acoustics	B	-	-	ballad	AB	M	M
adagio	AB	L	-	ballet	B	M	L
African music	B	E	E	band	AB	E	E
agitato	B	-	-	banjo	AB	M	M
air	B	-	-	bar	AB	E	-
allegretto	B	L	-	barbershop harmony	B	-	-
allegro	AB	L	L	bard	B	-	-
alleluia	B	-	-	baritone	B	M	L
alphorn	B	-	-	bar-line	A	E	E
alto	AB	M	L	barrel organ	B	-	-
American Indian music	B	E	E	base	B	-	-
American music	B	M	E	bass	A	M	L
andante	AB	L	L	bass clef	AB	E	L
Anglican chant	B	-	-	bass horn	A	-	L
anthem	AB	L	-	bassoon	AB	E	M
aria	B	L	L	bass viol	AB	E	L

*- = term deleted; 0 = no grade level indicated, but term not deleted.
Relative grade-level placement: E = early, M = middle, L = late

Term	Compilers	Evaluators 2	1	Term	Compilers	Evaluators 2	1
baton	B	L	-	chant	B	-	E
beat	AB	E	E	chanting	B	M	-
bell	AB	E	E	charivari	B	-	-
bird song	B	E	-	chimes	B	E	E
blues	AB	M	L	chiming	B	E	-
bolero	B	-	-	choir	AB	E	M
boogie-woogie	B	-	L	choral	AB	M	M
bow	AB	E	E	chorale	B	M	-
brace	A	-	-	chord	AB	E	M
brass band	B	-	E	chorister	B	-	-
brass instruments	AB	E	E	chorus	AB	M	M
bugle	AB	-	E	chromaticism	A	L	-
cadence	B	E	L	clarinet	AB	E	E
cadenza	B	L	-	clavichord	B	-	-
calliope	AB	-	L	clavier	B	-	-
cancel	A	L	-	clef	AB	E	M
canon	A	M	E	coda	B	M	-
cantata	B	-	-	coloratura	B	-	-
carillon	AB	-	-	comic opera	B	L	-
carol	AB	E	E	composition	B	E	M
castanets	AB	-	E	concert	AB	M	-
cello	AB	E	E	concertina	B	-	-
chamber music	A	L	-	concertmaster	B	M	-
chanson	B	-	-	concerto	B	L	L

Term	Compilers	Evaluators 2	1
conducting	AB	M	-
conductor	B	M	-
contralto	A	M	-
conservatory	B	-	-
console	B	-	-
copyright	B	-	-
cornet	AB	-	E
cotillon	B	-	-
counterpoint	B	L	-
cow bells	B	-	M
crescendo	AB	E	E
cymbals	AB	E	M
descant	AB	-	M
decrescendo	A	-	E
diminuendo	A	E	E
do	A	M	M
dot	B	M	L
dotted notes	AB	M	L
double flat	A	-	-
doxology	B	-	-
drum	AB	E	E
duet	AB	L	M
dynamic marks	A	E	-
echo	B	E	E
electronic musical instrument	B	M	M
elegy	B	-	-
encore	B	-	-
English horn	A	M	-
ensemble	B	L	L
etude	B	-	-
fa	A	M	M
fandango	B	-	-
fanfare	B	L	-
festival	B	-	-
fiddle	AB	-	E
fife	AB	-	L
finale	B	L	L
flamenco	B	-	-
flat	AB	M	M
flute	AB	E	E
folk song	B	E	E
form	B	E	M
forte	AB	E	E
fox-trot	B	-	-
French harp	B	-	-
French horn	AB	E	M
fugue	AB	L	-
gavotte	B	-	-

Term	Compilers	Evaluators 2	1	Term	Compilers	Evaluators 2	1
glee	B	-	-	interval	AB	E	L
glockenspiel	B	E	E	introduction	B	L	L
gong	A	M	M	jam session	A	M	L
grave	B	-	-	jazz	AB	M	M
guitar	AB	E	M	jig	B	-	L
gypsy music	B	M	-	kazoo	B	-	L
hallelujah	B	-	-	kettledrum	B	E	M
hand organ	B	-	-	key	AB	E	L
harmonica	AB	M	M	keyboard	AB	E	M
harmonics	B	L	-	key signature	AB	M	M
harmony	AB	M	M	la	A	M	M
harp	AB	M	L	largo	AB	L	L
harpsichord	AB	L	L	legato	AB	L	-
horn	AB	E	E	libretto	B	L	-
humoresque	B	-	-	lute	AB	-	E
hurdy-gurdy	B	-	-	lyre	AB	-	L
hymn	AB	M	-	madrigal	B	-	-
imitation	B	L	-	major	AB	M	M
improvise	B	E	-	mandolin	B	-	M
incantation	B	-	-	manual	B	-	-
instrument	AB	E	E	maracas	A	E	M
instrumental music	B	L	E	march	AB	E	E
interlude	B	-	-	masque	B	-	-
intermezzo	B	-	-	mass	B	-	-

Term	Compilers	Evaluators 2	1
measure	AB	M	M
medley	B	-	-
melodrama	B	-	-
melody	AB	E	E
meter	B	M	-
metronome	B	-	-
mezzo	B	-	-
mi	A	M	M
middle C	B	M	M
military band	B	-	-
minor	AB	M	E
minstrels	B	-	L
minuet	AB	-	L
modulation	B	-	-
mood	B	E	M
motive	B	M	-
mouth harmonica	B	-	-
mouthpiece	B	E	E
movement	B	L	L
musicology	B	-	-
mute	B	M	-
natural	B	M	L
Negro music	B	M	-
notation	B	E	M
note	A	E	E
oboe	AB	E	M
ocarina	B	-	-
octave	AB	M	-
octet	B	L	-
opera	AB	L	L
operetta	AB	-	-
oratorio	AB	-	-
orchestra	AB	L	E
organ	AB	M	E
overture	AB	L	L
part	AB	M	M
passage	B	-	-
pastorale	B	-	-
pedal	AB	-	-
percussion instruments	AB	E	E
phonograph	B	E	E
phrase	B	E	E
phrasing	B	M	-
piano	AB	E	E
piccolo	AB	E	M
pipe	AB	-	-
pitch	AB	E	E
pitch pipe	AB	E	-

Term	Compilers	Evaluators 2	1	Term	Compilers	Evaluators 2	1
player piano	B	-	L	requiem	B	-	-
polka	AB	-	L	resonance	B	-	-
polonaise	B	-	-	response	B	-	M
postlude	B	-	-	rest	A	M	M
prelude	B	L	-	rhapsody	B	-	-
presto	B	L	L	rhythm	AB	E	E
program music	B	L	-	rondeau	B	-	-
psalm	B	-	-	rondo	B	L	M
quality	B	-	-	rosin	B	-	-
quarter-note	B	M	M	round	AB	E	M
quartet	AB	L	-	rumba	AB	-	-
quintet	B	L	-	samba	AB	-	L
ragtime	B	-	-	saxophone	AB	M	M
range	B	M	-	scale	AB	M	M
re	A	M	M	scherzo	B	L	L
recital	B	M	-	schottische	B	-	L
recorded music	B	M	-	score	AB	L	-
reed	AB	E	E	scoring	B	-	-
reel	B	-	-	semitone	A	E	-
refrain	AB	M	L	sequence	B	M	L
register	B	M	-	serenade	B	-	-
relative pitch	B	L	-	sextet	B	L	-
repeat	B	E	E	sharp	AB	M	M
repetition	B	E	E	signature	AB	M	-

Term	Compilers	Evaluators 2	1
singing	B	E	E
singing saw	B	-	-
Sistine choir	B	-	-
snare drum	B	M	E
sol	A	M	M
solo	A	L	E
sonata	B	L	-
sonatina	B	-	-
song	B	E	E
soprano	AB	M	L
sound post	B	-	-
Sousaphone	B	-	-
spinet	B	-	-
spirituals	B	M	M
staccato	B	L	L
staff	AB	M	M
steel guitar	B	-	-
stop	B	M	-
stringed instruments	AB	E	E
strings	AB	E	E
style	B	M	-
subject	B	L	-
suite	B	L	L
swell	B	-	-
swing	B	-	-
symphonic poem	B	L	-
symphony	AB	L	M
syncopation	AB	M	-
tambourine	AB	E	M
tampon	B	-	-
tango	AB	-	L
technique	B	-	-
temperament	B	-	0
tempo	AB	M	M
tenor	AB	M	L
theory	B	L	-
tie	A	M	M
timbre	B	E	L
time	AB	E	M
time signature	AB	M	M
timpani	AB	E	E
toccata	B	-	-
tonality	B	M	-
tone	AB	E	-

Term	Compilers	Evaluators 2	1
tonic	B	E	-
transition	B	-	-
transposition	B	-	-
traps	B	-	-
treble	B	-	M
trill	AB	-	-
trio	AB	L	-
triplet	AB	M	L
trombone	AB	E	M
trumpet	A	E	E
tuba	AB	E	E
tune	AB	M	M
tuning	B	M	-
tuning fork	B	-	-
ukelele	AB	-	M
unison	AB	M	E
up-beat	B	M	-
valve instruments	B	-	-
variation	B	L	-
verse	A	M	L
vespers	B	-	-
vibrato	B	L	-
viola	AB	E	M
violin	AB	E	E
virtuoso	B	-	-
vocalization	B	-	-
vocal music	B	L	-
voice	B	E	E
waltz	AB	E	E
whistle	B	E	E
whole-note	B	M	M
whole-tone	A	-	-
wind band	B	-	-
wind instruments	AB	E	E
wood winds	AB	E	E
xylophone	AB	M	L
yodel	AB	-	-
zither	A	-	L

APPENDIX D

MUSIC TERMS FROM THE PENGUIN DICTIONARY

Term	Compilers	Evaluators 5	4	Term	Compilers	Evaluators 5	4
A (note or phrase)	B	M	E	arpeggio	A	M	M
absolute music	A	-	-	arrange	AB	M	M
accelerando	A	M	M	atonal	B	L	-
accidental	AB	L	M	augment	AB	L	-
accompaniment	A	E	E	augmented	B	L	L
accompany	AB	E	E	B (note or phrase)	B	M	E
accordion	AB	L	E	baby grand	B	E	M
adagio	AB	L	M	bagpipes	AB	L	E
agitato	B	-	M	balalaika	B	L	L
air	B	M	L	ballad	AB	M	M
allegro	AB	M	M	ballet	AB	E	E
alphorn	B	L	E	bamboo pipe	B	L	E
alto	AB	L	E	band	AB	E	E
andante	A	L	M	banjo	AB	E	E
animato	B	L	L	bar	AB	M	M
answer	B	-	E	barcarolle	B	L	-
anthem	AB	E	E	baritone	AB	L	L
arabesque	B	-	-	bass	AB	L	E
arco	B	L	-	bass drum	AB	E	E
aria	AB	L	L	bass fiddle	A	M	-

Term	Compilers	Evaluators 5	4	Term	Compilers	Evaluators 5	4
bassoon	AB	M	L	cantata	AB	-	L
baton	B	E	E	carillon	B	M	L
beat	AB	E	E	carol	AB	E	E
bell	B	E	E	castanets	AB	M	M
belly	B	E	-	celesta	AB	M	L
berceuse	B	L	L	cello	AB	E	M
blue note	A	M	-	chamber music	AB	M	L
blues	AB	-	M	chanson	B	-	L
bolero	AB	L	L	chant	AB	E	M
bones	B	-	E	choir	AB	M	E
bongo	AB	M	E	choral	AB	L	M
boogie-woogie	AB	M	E	chorale	AB	L	L
bow	AB	E	E	chord	AB	M	M
brass	AB	M	E	chording	B	L	-
break	B	-	M	chorus	AB	E	E
breve	B	-	L	chromatic	AB	M	L
bridge	B	E	L	clarinet	AB	M	E
bugle	AB	M	L	classical	AB	M	M
C (note or phrase)	B	M	E	claves	AB	E	M
cadence	B	M	M	clavichord	B	L	L
cadenza	B	L	M	clavier	B	L	-
can-can	B	L	M	clef	AB	M	M
canon	AB	L	L	coda	AB	L	L
cantabile	B	-	L	coloratura	B	-	L

Term	Compilers	Evaluators 5	4	Term	Compilers	Evaluators 5	4
composition	AB	L	M	diminuendo	AB	L	M
concert	AB	E	E	discord	B	M	M
concert band	A	L	M	dissonance	B	-	L
concertina	B	-	-	divertimento	B	-	-
concertmaster	B	E	M	do	AB	E	E
concerto	AB	L	M	dolce	B	M	M
concord	B	-	-	dominant	AB	L	M
conduct/conductor	AB	E/E	E/E	dot	A	L	M
conservatory	B	M	L	double bar	AB	E	M
console	B	M	L	double bass	AB	M	E
contralto	AB	-	L	double-flat	A	L	L
cornet	A	M	M	double-sharp	A	L	L
counterpoint	AB	-	L	down-beat	AB	E	M
cow-bells	B	E	E	dramatic	B	M	M
crescendo	AB	M	M	drum	AB	E	E
croon	B	L	M	duet	AB	M	M
cymbal	AB	E	E	dulcimer	B	M	L
D (note or phrase)	B	M	E	duo	B	-	L
decrescendo	AB	M	M	dynamics	B	M	E
degree	B	-	M	E (note)	B	M	E
descant	AB	M	M	eighth-note	AB	M	M
development	B	L	L	electric	B	M	E
diatonic	B	M	L	electronic	B	E	L
diminish	AB	-	L	encore	B	E	M

Term	Compilers	Evaluators 5	4	Term	Compilers	Evaluators 5	4
English horn	AB	M	L	flutist	AB	E	E
ensemble	B	-	M	folk-music, -song	B	M	E
étude	B	-	M	form	AB	L	M
exposition	B	L	L	forte	AB	M	M
F (note)	B	M	E	fortissimo	B	L	M
fa	AB	E	E	fourth	B	L	M
falsetto	AB	L	M	French horn	AB	M	L
family	B	M	E	fret	B	E	L
fandango	B	L	L	fugue	B	L	L
fanfare	B	-	M	fundamental	AB	-	L
fantasy	B	E	-	G (note)	B	M	E
fermata	AB	M	M	gavotte	B	L	L
fiddle	AB	M	E	glee club	B	L	M
fife	AB	L	M	glissando	B	M	M
fifth	AB	L	M	glockenspiel	B	E	E
fin	B	-	-	gong	AB	L	E
final	B	L	L	grand piano	B	M	M
finale	AB	M	L	grave	B	-	M
fine	B	-	-	grazioso	B	L	L
fingering	B	M	M	guitar	AB	E	E
flamenco	B	L	L	gusli	B	L	-
flat	AB	E	M	habanera	B	L	L
flugel-horn	B	-	-	half-note	AB	E	M
flute	AB	E	E	Hammond organ	B	M	M

Term	Compilers	Evaluators 5	4	Term	Compilers	Evaluators 5	4
harmonic	B	-	M	jig	B	-	M
harmonica	AB	E	E	jota	B	L	L
harmony	AB	E	M	kazoo	B	M	E
harp	AB	E	E	kettledrum	AB	M	E
harpsichord	AB	M	L	key	AB	M	E
homophony	B	-	M	keyboard	AB	E	M
horr	AB	E	M	key-signature	AB	-	M
hot	B	-	M	la	AB	E	E
humoresque	B	-	L	lament	B	-	L
hurdy-gurdy	B	E	L	largo	AB	-	M
hymn	AB	E	E	leader	B	-	E
imitation	B	L	E	legato	B	L	M
impressionism	AB	-	L	libretto	B	L	L
impromptu	B	-	L	ligature	B	-	-
improvise	B	M	M	light	B	-	E
in	B	-	M	long	B	-	E
instrument	AB	E	M	lute	AB	L	M
interlude	B	M	L	lyre	AB	L	L
intermezzo	B	-	-	lyric	B	-	L
interval	AB	M	M	madrigal	B	-	L
invert	B	L	L	maestro	B	-	M
jam session	B	L	L	major	AB	E	M
jazz	AB	E	M	mandolin	B	L	L
Jew's harp	B	E	M	manual	B	-	L

Term	Compilers	Evaluators 5	4	Term	Compilers	Evaluators 5	4
maracas	AB	E	E	musette	B	-	L
march	AB	E	E	musical	B	M	M
marimba	B	M	L	musical comedy	B	M	M
masque	B	-	-	mute	B	M	M
mass	B	L	M	natural	AB	-	L
mazurka	B	L	L	notation	AB	E	M
me (tone)	B	-	E	note	AB	E	E
measure	B	M	M	Novachord	B	-	-
melody	AB	E	E	obligato	B	M	M
meter	AB	M	E	oboe	AB	E	M
mezzo	B	-	M	ocarina	B	L	-
mi	A	E	E	octave	AB	E	M
middle C	B	M	E	open	B	-	M
military band	B	E	M	opera	AB	M	L
minor	AB	E	M	operetta	AB	M	L
minstrel	B	L	M	oratorio	AB	L	L
minuet	B	L	M	orchestra	AB	E	E
mode	AB	-	M	organ	AB	E	M
moderato	B	L	M	overture	AB	M	L
modulate	B	-	L	pan-pipes	B	M	L
motion	B	-	E	part*	AB	-	E
motive	B	L	M	partial	B	-	L
movement	B	L	M	passage	A	M	M
muffle	B	L	M	passing-note	A	-	-

Term	Compilers	Evaluators 5	4	Term	Compilers	Evaluators 5	4
pastoral	B	L	L	ragtime	AB	-	L
pause	B	E	E	ray (tone)	B	-	-
pedal	A	E	M	re	A	E	E
pentatonic	AB	M	M	recital	B	E	M
percussion	AB	E	E	recitative	A	-	L
phrase	AB	E	M	recorder	AB	E	M
pianissimo	B	M	M	reed	AB	E	M
piano	AB	E	E	reed-organ	B	M	-
piccolo	AB	E	M	reel	A	L	M
pipe	AB	-	M	refrain	AB	E	E
pitch	AB	E	M	register	B	-	M
pizzicato	AB	E	L	relative	B	-	L
polka	AB	E	-	repeat	AB	E	E
polonaise	B	-	L	rest	AB	E	E
polyphonic	A	-	M	rhythm	AB	E	E
ponticello	B	-	-	ritardando	A	M	M
postlude	B	M	M	roll (drum)	B	E	E
prelude	B	M	M	rondo	B	L	L
presto	B	-	-	root	B	L	M
program music	B	-	-	round	B	E	E
quarter-note	AB	E	M	rumba	AB	L	L
quartet	AB	M	M	saxophone	AB	M	M
quintet	AB	L	M	scale	AB	E	E
raga	A	L	-	schottische	B	-	M

Term	Compilers	Evaluators 5	4	Term	Compilers	Evaluators 5	4
score	AB	M	M	staff	AB	E	M
second (interval)	B	L	M	stop (organ)	B	-	L
semitone	A	M	L	string	AB	E	E
sequence	AB	M	M	subject	B	-	L
serenade	B	M	L	suite	AB	M	L
series	B	-	M	sustaining pedal	B	E	L
shanty	AB	-	E	swell (organ)	B	-	L
sharp	AB	E	M	symphonic movement	B	L	-
signature	B	M	M	symphonic poem	B	-	L
sixteenth-note	B	M	M	symphony	AB	L	M
sixth (interval)	B	L	M	syncopation	AB	M	E
slur	AB	M	M	tablature	B	-	M
snare drum	B	E	E	talon	B	M	-
soft pedal	B	E	L	tambourine	AB	E	E
sol	AB	E	E	tango	AB	L	L
solo	AB	M	E	tarantella	B	-	L
Solovox	B	-	-	te	B	-	-
sonata	AB	L	L	temperament	B	-	M
song	AB	E	E	tempo	AB	M	E
soprano	AB	L	E	tenor	AB	M	E
soundpost	B	-	-	theme	AB	M	M
spinet	B	-	-	third	AB	L	M
spiritual	AB	M	E	tie	AB	M	M
staccato	AB	M	M	timbre	AB	L	E

Term	Compilers	Evaluators 5	4
time	AB	M	E
time-signature	A	M	M
timpani	AB	E	E
tom-tom	B	E	E
tonal	B	-	M
tonality	B	L	M
tone	A	-	E
tone poem	B	-	L
tonic	B	L	M
transition	B	L	L
transpose	B	-	M
traps (drummer's)	B	M	M
treble	B	M	M
triangle	B	E	E
trill	B	L	M
trio	AB	M	M
triplet	A	L	M
trombone	AB	E	E
troubadour	B	L	M
trumpet	AB	E	E
tuba	AB	E	E
tune	AB	E	E
ukelele	AB	E	E
unison	AB	M	E
up-beat	AB	E	M
value	B	-	M
variation	AB	M	M
verse	A	E	E
viol	B	M	-
viola	AB	E	L
violin	AB	E	E
virtuoso	B	-	L
voice	AB	E	E
waltz	AB	E	E
whistle	B	E	E
whole-note	A	M	M
whole-tone	A	-	L
wind instrument	A	M	E
woodwind	AB	M	E
xylophone	AB	E	E
yodel	B	E	E
zither	B	L	M

Term	Compilers	Evaluators 5	4
Albéniz, Isaac	B	L	L
Bach, Johann Sebastian	AB	M	E
Beethoven, Ludwig van	AB	E	E
Berlin, Irving	B	E	-
Berlioz, Hector	AB	M	L
Bernstein, Leonard	B	E	L
Bizet, Georges	AB	L	-
Borodin, Alexander	B	L	-
Brahms, Johannes	AB	E	E
Cadman, Charles Wakefield	B	L	-
Chopin, Frédéric F.	AB	M	E
Copland, Aaron	B	M	M
Debussy, Claude-Achille	AB	M	L
Dvořák, Antonin	B	L	M
Ellington, Duke	B	M	M
Enesco, Georges	B	L	-
Falla, Manuel de	B	L	L
Foster, Stephen	AB	M	E
Gershwin, George	B	M	M
Grieg, Edvard	B	E	M
Gruenberg, Louis	B	L	-
Handel, George Frederic	AB	M	E
Haydn, Franz Joseph	AB	M	E
Herbert, Victor	B	E	-
Humperdinck, Engelbert	AB	M	-
Liszt, Franz	AB	M	M
Mendelssohn, Felix	AB	L	M
Mozart, Wolfgang	AB	M	E
Mussorgsky, Modest	AB	L	M
Paderewski, Ignacy (Jan)	B	E	-
Porter, Cole	B	M	M
Prokofiev, Sergey	AB	E	L
Purcell, Henry	B	M	E
Rachmaninov, Sergei	B	M	M
Ravel, Maurice	B	L	M
Rimsky-Korsakov Nikolay	B	E	M
Rodgers, Richard	B	M	E
Saint-Saens, Camille	A	L	L
Schubert, Franz	B	L	M
Schumann, Robert	B	L	M
Shostakovich, Dimitry	B	L	L
Sibelius, Jean	B	M	M
Smetana, Bedřich	B	L	M
Sousa, John Philip	AB	E	E
Strauss, Johann	AB	E	E
Stravinsky, Igor	AB	L	L

Term	Compilers	Evaluators 5	4
Sullivan, Arthur	B	L	E
Tchaikovsky, Peter Ilyich	AB	E	E
Verdi, Giuseppe	B	L	M
Wagner, Richard	AB	M	M
Weber, Carl Maria von	B	L	-

APPENDIX E

MUSIC TERMS FROM *MAKING MUSIC YOUR OWN*

Term	Compilers	G.L.*	Evaluators** 3	5	Term	Compilers	G.L.	Evaluators 3	5
accelerando	AB	L	O	M	aria	AB	L	L	L
accent	AB	M	O	E	arrangement	AB	M	L	M
accent sign	B	M	L	M	art song	AB	L	L	-
accidental	AB	L	L	L	at sight	A	L	L	-
accompaniment	AB	M	E	E	augment	B	L	L	M
accompany	AB	M	E	E	augmented	AB	L	L	L
active tone	A	M	-	-	autoharp	AB	E	E	E
adagio	B	L	L	L	bagpipe	AB	L	E	L
aeolian harp	B	M	-	-	balalaika	AB	L	E	L
air column	A	M	L	L	ballad	AB	M	L	M
allegretto	B	L	L	L	ballet	AB	E	L	E
allegro	B	L	L	M	bamboula drum	A	L	E	L
alto	AB	M	L	M	band	AB	M	E	E
alto recorder	B	L	E	M	banjo	AB	M	E	E
A minor chord	B	M	-	L	bar	AB	M	M	M
ankle bell	B	E	E	L	baritone	AB	E	L	L
anonymous	B	M	L	-	bar line	AB	E	M	M
antiphonal	AB	L	L	L	bass	AB	M	L	E
anthem	B	L	L	M	bass drum	AB	M	M	E
arco	AB	L	-	L	bassoon	AB	M	L	M

*Relative grade-level placement of source.

**- = term deleted; O = no grade level indicated, but term not deleted.
Relative grade-level placement: E = early, M = middle, L = late

Term	Compilers	G.L.	Evaluators 3	Evaluators 5
beat	AB	E	E	E
bell	AB	E	E	E
bell-shaped	B	M	E	E
$B^{\flat}$ clarinet	B	L	-	L
black key	A	M	M	M
blue note	A	L	L	L
blues	AB	L	M	M
bone-clappers	B	L	-	-
bongo drum	AB	L	E	E
boogie-woogie	AB	L	M	M
bottle scale	A	M	-	E
bow	AB	M	E	E
brass	AB	M	E	M
brass band	B	L	E	M
brass cymbals	B	E	E	E
brass instrument	B	M	E	M
brass wind instrument	B	M	E	M
bridge	AB	M	L	E
briskly	B	L	L	M
broken chord	A	L	M	M
button	B	M	-	M
by ear	AB	M	0*	L
C (meter sign)	B	M	L	M
cabaca	AB	L	-	L
call and response song	AB	M	M	M
calypso	B	L	M	E
canon	AB	L	M	M
canonically	B	L	L	-
cantata	AB	L	L	L
carol	AB	M	L	E
caroler	AB	M	L	E
castanet	AB	L	E	M
C chord	B	M	M	M
C_7 chord	B	M	L	L
cello	AB	M	E	E
chamber group	B	M	L	L
chamber music	AB	M	L	L
chant	AB	E	E	E
chocallo	AB	L	-	-
choir	AB	M	E	E
choral	AB	L	M	M
choral speaking	B	M	M	E
chorale	A	L	L	M
chord	AB	M	M	M
chordal melody	AB	L	L	L
chord inversion	A	L	L	L
chord pattern	A	L	L	-
chord progression	B	L	L	L

Term	Compilers	G.L.	Evaluators 3	5
chord root	B	L	L	L
chord tone	B	L	M	-
chorus	AB	M	M	E
chromatic	B	L	L	M
chromaticism	AB	L	L	-
circle (game)	B	E	E	E
clappers	B	L	E	-
clarinet	AB	M	E	E
classical	B	L	L	L
claves	AB	L	E	E
clef	B	M	L	M
C major chord	B	L	L	M
C major scale	B	L	L	M
coconut shells	B	L	E	E
coda	AB	L	M	L
combo	A	L	L	E
comic opera	A	L	L	-
composer	AB	E	M	E
composition	AB	M	M	L
concert	B	L	L	E
concert hall	B	L	L	E
concert music	B	L	L	E
concerto	B	L	L	L
conduct	AB	L	M	E
conductor	AB	L	M	E
conga drum	A	L	E	L
console	AB	L	L	-
contemporary	B	L	L	-
contour	AB	M	0*	M
contrapuntal	A	L	L	-
contrast	B	L	0*	E
countermelody	AB	L	L	-
counterpoint	AB	L	L	-
cowbell	AB	L	E	E
crescendo	AB	L	M	M
cumulative song	AB	M	-	-
cymbal	AB	E	E	E
damper	A	L	L	-
dance	B	M	E	E
D.C. al Fine	AB	M	L	L
D_7 chord	B	M	L	L
decrescendo	AB	L	M	M
degree	A	L	L	-
descant	AB	L	L	L
descriptive music	A	L	0*	-
design	A	E	0*	-
dialogue	B	M	-	-
diminished	AB	L	L	L
dissonance	AB	L	L	L
D minor	B	L	L	L

Term	Compilers	G.L.	Evaluators 3	5
do	AB	M	L	E
dominant seventh chord	A	L	L	-
dot	B	M	M	M
dotted	A	L	M	M
dotted half note	B	M	M	M
dotted note	A	M	M	M
dotted quarter note	B	M	L	M
double bar	A	L	L	M
double-flute	AB	L	E	L
double reed	B	M	L	L
down	A	M	E	-
downbeat	AB	L	E	E
drone	A	L	0*	L
drone bass	A	L	0*	L
drum	AB	E	E	E
drum beat	B	M	E	E
drum major	B	M	L	E
drummer	B	M	E	E
duet	B	M	M	M
duff	B	L	-	-
dulcimer	B	M	-	L
duple meter	AB	L	E	M
dynamic mark	A	L	L	M
dynamic marking	A	L	L	-
dynamics	AB	E	M	M
E_7 chord	B	M	L	L
echo	AB	M	E	E
eighth note	AB	E	0*	M
eighth rest	B	M	0*	M
Eisteddfod	B	L	-	-
enriched chord	AB	L	-	-
ensemble	AB	L	L	L
excerpt	A	L	L	L
expansion	B	L	M	-
expressively	B	L	M	M
expressive quality	A	L	0*	-
fa	AB	M	L	E
fall	A	E	0*	-
fast	AB	E	E	E
F chord	B	M	L	M
fermata	AB	M	L	M
fiddle	AB	M	E	E
fiddle tune	A	L	-	-
fife	AB	L	-	L
fifth	AB	M	L	M
fifth step	B	M	L	-
figure	A	L	M	-

Term	Compilers	G.L.	Evaluators 3	5	Term	Compilers	G.L.	Evaluators 3	5
finale	AB	M	L	L	G chord	B	M	L	M
Fine	AB	L	L	L	glockenspiel	B	L	E	E
fingerboard	AB	M	L	E	G major chord	B	L	L	M
finger cymbals	AB	E	E	E	G major scale	B	L	L	-
fingering	A	L	L	M	gong	AB	M	E	L
flamenco	A	L	M	L	grand piano	AB	M	E	M
flat	AB	L	L	M	guiro	AB	M	E	L
flute	AB	M	E	M	guitar	AB	E	E	E
F major chord	B	L	L	L	habanera	AB	L	-	-
F major scale	B	L	L	-	half note	AB	E	M	M
folk sing	B	L	O*	-	half rest	B	M	M	M
folk song	AB	M	L	M	half step	AB	L	L	M
form	AB	E	M	L	hammer	B	M	L	-
forte	AB	L	M	M	harmonica	AB	L	E	M
fourth	B	L	L	M	harmonize	AB	L	L	M
fourth step	B	M	L	-	harmony	AB	M	M	M
fragment	B	L	L	-	harpsichord	AB	M	E	L
freely	B	L	M	-	head (of note)	A	E	M	M
French horn	AB	M	E	M	high	AB	E	E	E
fret	AB	L	L	M	high-pitched	B	M	E	E
fugue	AB	L	L	L	hora	B	L	-	L
fundamental	AB	M	L	-	horn	AB	M	E	M
gallop	A	M	L	E	horsehair	B	M	L	M
gavotte	B	M	L	-	hula	B	L	-	E

Term	Compilers	G.L.	Evaluators 3	Evaluators 5
hum	B	M	E	E
Hungarian minor scale	B	L	-	-
hymn	AB	M	L	E
idea	B	E	M	-
imitation	AB	L	M	-
improvise	AB	M	L	L
instrument	AB	E	E	E
instrumental	AB	L	M	M
instrumental ensemble	B	L	M	M
instrumentation	B	L	L	-
interlude	AB	L	L	M
interval	AB	M	M	M
intervallic	B	L	-	-
introduction	AB	M	E	L
in tune	A	L	M	M
inversion	B	L	L	L
invert	B	L	L	L
ipu	B	L	-	L
jazz	AB	L	L	M
jazz combo	B	L	L	M
jig	A	L	L	-
joyously	B	L	E	-
keep time	A	M	E	-
kettledrum	AB	L	E	M
key	AB	M	L	E
keyboard	AB	M	L	E
key signature	AB	L	L	M
koto	AB	M	E	L
la	AB	M	L	E
larghetto	B	L	L	-
leap	A	L	M	-
legato	AB	M	L	L
librettist	B	L	-	-
libretto	B	L	-	-
lightly	B	L	E	L
like phrases	A	E	E	E
line	AB	E	E	-
lively	B	L	E	E
long	AB	E	M	-
loud	A	E	E	E
low	AB	E	E	E
low-pitched	B	M	E	E
lullaby	AB	E	L	E
lyrics	AB	L	L	E
majestically	B	L	M	L
major	AB	M	M	M
major key	A	L	L	-

Term	Compilers	G.L.	Evaluators 3	5
major mode	B	L	M	-
major scale	AB	L	M	M
mallet	AB	M	E	E
manual	B	L	-	-
maracas	AB	E	E	M
march	AB	E	L	E
mass	AB	L	L	-
mazurka	AB	L	L	-
measure	AB	M	M	M
medley	AB	L	L	L
melodic contour	AB	M	O*	M
melodic rhythm	AB	M	M	M
melodic sequence	B	L	M	M
melody	AB	E	E	E
melody contour	A	L	O*	-
meter	AB	M	O*	M
meter sign	B	M	L	-
meter signature	AB	M	L	-
mezzo forte	B	M	L	L
mi	AB	M	L	E
minor	AB	L	L	M
minor key	A	L	L	-
minor mode	B	L	M	-
minor scale	A	L	M	M
minstrel	B	L	L	L
minstrel show	AB	L	L	L
minuet	AB	E	L	L
mixolydian scale	B	L	-	-
mode	AB	L	M	-
moderately	B	L	L	M
modulate	A	L	-	-
mood	AB	L	M	L
motive	A	M	M	L
mouthpiece	AB	M	L	M
movement	AB	E	L	L
music	B	E	E	E
musical	B	L	-	E
musical comedy	AB	L	L	L
musical medium	AB	L	-	-
musician	B	M	M	M
music term	B	E	-	-
national anthem	A	M	L	E
natural minor scale	B	L	L	-
neck	B	M	L	M
Negro spiritual	B	L	L	M
neutral syllable	AB	L	L	-
non-chordal tone	B	L	-	-
notate	AB	L	M	M

Term	Compilers	G.L.	Evaluators 3	5
notation	AB	E	M	M
note	AB	E	M	M
nursery tune	A	L	L	-
oboe	AB	M	E	M
octave	AB	E	L	M
octave interval	B	M	L	M
off beat	AB	L	L	L
open fifth	A	L	L	-
opera	AB	L	L	L
opera house	B	L	L	L
operatic excerpt	B	L	-	-
operetta	AB	L	L	L
oratorio	AB	L	L	L
orchestra	AB	E	E	E
orchestral	AB	E	L	M
orchestrate	AB	L	L	-
organ	AB	L	E	M
organist	B	L	L	M
overture	AB	L	L	L
pan-pipes	B	M	-	L
pantomine	B	M	-	M
parody	B	L	-	-
part	A	L	M	-
partial	AB	M	-	-
passage	B	L	M	L
passing tone	AB	L	L	L
pastoral	A	L	L	-
pattern	AB	E	M	L
peal	B	L	-	-
pedal	AB	L	L	E
pentatonic scale	AB	M	L	-
percussion	AB	E	E	M
percussion instrument	B	M	E	M
percussive	B	L	M	-
performance	B	L	E	M
phrase	AB	E	E	E
phrase marks	B	L	-	M
pianissimo	AB	L	O*	M
piano	AB	E	E	E
piano sonata	A	L	L	L
piccolo	AB	M	E	M
pick	B	L	L	M
pipe	AB	M	L	M
pipe organ	AB	L	E	M
pitch	AB	E	E	E
pizzicato	AB	M	L	M
pluck	AB	M	L	E
polka	AB	M	L	M

Term	Compilers	G.L.	Evaluators 3	5
popular song	A	L	L	E
prelude	AB	L	L	L
program music	B	M	L	-
prologue	A	L	L	L
psalter	B	L	-	-
psaltery	B	L	-	-
puili	B	L	-	L
quarter note	AB	E	M	M
quarter rest	B	L	M	M
quartet	AB	M	L	L
quill (harpsichord)	B	M	-	-
quintet	B	M	L	L
quipu	B	L	-	-
rag	AB	L	-	-
ragtime	AB	L	-	L
range	AB	L	-	M
rank	AB	L	-	-
rattle	B	M	E	L
re	AB	M	L	E
recital	B	L	L	L
recitative	AB	L	L	L
recorder	AB	M	E	E
recording	B	E	E	E
reed	A	M	L	E
refrain	AB	E	L	E
register	AB	L	L	-
rehearsal	B	L	L	L
relative major	AB	L	-	-
relative minor	AB	L	-	-
repeat	AB	E	E	M
repeat sign	AB	M	L	M
repetition	B	L	M	L
resolution	AB	L	L	-
resonator bell	B	M	E	E
response	B	L	L	E
rest	AB	M	M	M
reverberation	B	L	O*	-
rhyme	B	E	M	E
rhythm	AB	E	E	E
rhythmic	B	L	L	-
rhythmic motive	B	M	L	-
rhythmic structure	A	M	L	-
rhythm instrument	B	E	E	E
rhythm pattern	AB	E	M	E
rise	A	E	O*	-
ritardando	AB	L	O*	L
romantic style	AB	L	L	L
rondo	AB	L	L	L

Term	Compilers	G.L.	Evaluators 3	5
root	AB	M	L	M
root position	B	L	L	M
round	AB	M	M	E
routine	B	L	-	-
samba	A	L	L	L
samba rhythm	B	L	L	L
sandblocks	AB	E	E	E
scale	AB	M	M	E
scale step	B	M	L	-
scalewise	B	L	L	L
scherzo	AB	L	L	L
score	AB	M	L	M
schottische	AB	L	L	L
sea shantey	B	L	L	M
section	AB	E	M	M
sentence (musical)	B	M	M	L
sequence	AB	L	M	L
serenely	B	L	M	-
seventh	B	L	L	M
shantey	AB	E	L	-
shanteyman	B	M	-	-
sharp	AB	L	L	M
short	A	E	M	-
silence	B	M	M	-
sing	B	E	E	E
single cane reed	B	L	L	-
sixteenth note	AB	L	L	M
sixth	A	L	L	M
skip	AB	L	M	E
slow	AB	E	E	E
slur	AB	L	L	L
smoothly	B	L	E	M
snare drum	AB	M	E	E
soft	A	E	E	E
sol	AB	M	L	E
solo	AB	E	E	E
solo chorus	B	M	-	E
soloist	B	M	E	E
sonata	B	L	L	L
song	B	E	E	E
soprano	AB	E	L	L
soprano recorder	B	L	E	L
sound	B	E	E	-
space	AB	E	M	M
Spanish guitar	A	M	E	L
spiritual	AB	M	L	M
spoons	B	L	-	-
square dance	A	M	L	M
staccato	AB	M	L	M

Term	Compilers	G.L.	Evaluators 3	5
staff	AB	E	M	M
steadily	B	L	E	E
steady beat	A	E	E	E
steel drum	AB	L	E	L
stem	A	E	M	M
step	AB	M	M	E
sticks	AB	E	E	E
stop (organ)	AB	L	L	-
stress	B	L	L	-
string	AB	E	L	E
string bass	AB	M	E	L
stringed instrument	AB	M	E	L
string orchestra	AB	L	L	M
string quartet	AB	L	M	M
strong beat	A	E	E	E
strum	AB	M	L	E
style	AB	L	L	L
subject	A	L	L	-
substitute	B	E	-	-
suite	AB	L	L	L
suspension	AB	L	L	-
sustained	B	L	E	E
syllable	AB	L	M	-
symphony	AB	L	L	E
syncopated	AB	L	L	L
syncopation	AB	L	L	L
tablature	AB	L	-	-
tambo	B	L	-	-
tambourine	AB	E	E	E
tarantella	B	M	L	-
tempo	AB	E	M	E
tempo mark	A	L	L	-
tenor	A	M	L	M
teponaxtle	B	L	-	-
theme	AB	L	M	L
third	AB	L	L	M
third step	B	M	L	-
ti	AB	M	L	E
tie	AB	L	L	M
tied note	AB	M	L	M
timbre	AB	M	L	L
timpani	AB	M	M	E
timpanist	B	L	L	E
tinikling	B	L	-	L
tom-tom	B	M	E	L
tonal	B	M	L	-
tonal center	AB	M	L	-

Term	Compilers	G.L.	Evaluators 3	5
tonality	AB	L	L	-
tonal pattern	AB	E	L	-
tone	AB	E	E	E
tone blocks	B	M	E	-
tone color	AB	L	L	-
tone quality	B	L	E	L
tone-row	A	L	-	-
tonic chord	AB	L	M	M
transpose	AB	L	L	-
transposition	AB	L	L	-
treble	B	L	L	M
triangle	AB	E	E	E
trio	B	L	L	M
triplet	AB	L	L	L
trombone	AB	M	E	M
trot	A	E	-	-
trumpet	AB	E	E	E
tuba	AB	M	E	M
tube	AB	M	L	M
tune	AB	E	E	E
tuned bells	AB	E	-	E
tuned bottle	A	E	-	E
tuning bottle	B	E	-	E
twelve-tone	A	L	-	-
ukulele	AB	M	E	E
unharmonized melody	B	L	L	-
unison	AB	E	L	M
up	A	M	E	E
upbeat	AB	M	L	E
valve	B	L	L	M
variation	AB	E	L	L
verse	AB	E	M	E
vibrate	B	M	M	M
vibration	AB	E	M	M
viola	AB	M	E	M
violin	AB	M	E	E
virtuoso	AB	L	-	L
voice	AB	M	E	E
volume	AB	L	E	E
waits	B	L	-	-
walking bass	AB	L	-	-
waltz	AB	E	L	L
wayte-pipes	B	L	-	-
weak beat	A	L	E	L
white key	A	L	M	E
whole step	AB	L	L	M
whole-tone scale	AB	L	L	-

Term	Compilers	G.L.	Evaluators 3	5
wind instrument	AB	M	M	M
wood blocks	AB	E	E	E
wooden clapper	AB	E	-	M
woodwind	AB	M	E	L
woodwind quintet	A	M	M	L
work song	A	L	L	E
xylophone	B	L	E	M

Term	Compilers	G.L.	Evaluators 3	5
Bach, Johann Sebastian	A	L	-	L
Barber, Samuel	AB	L	-	L
Bates, Katherine Lee	B	L	-	E
Beethoven, Ludwig van	A	E	-	L
Brahms, Johannes	AB	L	-	E
Chávez, Carlos	AB	L	-	M
Chopin, Frederic	A	L	-	M
Copland, Aaron	AB	M	M	E
Cowell, Henry	AB	M	-	-
Creston, Paul	AB	L	-	-
Debussy, Claude	A	M	-	M
Della Joio, Norman	AB	M	-	L
Foster, Steven	A	L	-	E
Gershwin, George	A	E	-	M
Ginastera, Alberto	A	L	-	L
Grieg, Edvard	AB	M	E	E
Hammerstein, Oscar II	B	L	-	M
Handel, George Frederick	AB	M	-	L
Haydn, Franz Joseph	AB	M	-	L
Hindemith, Paul	AB	M	-	M

Term	Compilers	G.L.	Evaluators 3	5
Ibert, Jacques	A	M	-	E
Joplin, Scott	B	L	-	-
Liszt, Franz	A	L	-	L
Luening, Otto	AB	L	-	-
Mendelssohn, Felix	A	L	-	L
Mitchell, Lyndol	AB	M	-	-
Mozart, Wolfgang Amadeus	A	L	-	L
Mussorgsky, Modest	AB	L	-	L
Prokofiev, Sergei	AB	M	-	E
Purcell, Henry	A	M	-	E
Rodgers, Richard	AB	L	-	M
Rossini, Giocchino	AB	L	-	M
Schoenberg, Arnold	A	L	-	L
Schubert, Franz	AB	L	E	L
Schuller, Gunther	AB	L	-	-
Schuman, William	AB	L	-	L
Schumann, Robert	A	M	E	L
Smith, Samuel Francis	B	L	-	M
Sousa, John Philip	A	L	-	E
Stravinsky, Igor	AB	L	-	L
Thompson, Virgil	AB	L	-	-

APPENDIX F

MUSIC TERMS FROM *EXPLORING MUSIC*

Term	Compilers	G.L.*	Evaluators** 4	2	5	Term	Compilers	G.L.	Evaluators 4	2	5
A	B	M	-	M	M	anthem	B	M	E	L	E
AB design	B	L	-	E	-	aria	AB	L	L	L	L
a capella	AB	L	E	L	M	arpeggio	AB	L	M	L	L
accent	AB	E	E	E	E	arrange	B	M	M	M	L
accented beat	A	M	E	E	M	arrangement	A	L	M	M	L
accidental	AB	L	M	M	L	art song	A	L	L	L	-
accompaniment	AB	E	E	E	E	atonal music	AB	L	L	L	-
accompanist	A	L	E	M	M	Aubade	B	L	-	-	-
accompany	AB	M	E	E	E	augmentation	AB	L	L	-	-
accordian	AB	E	E	-	M	augmented	AB	L	L	M	L
act (opera)	B	M	L	L	-	autoharp	AB	M	E	E	E
air	AB	M	L	-	L	B	B	M	-	M	M
allegro	AB	L	M	L	M	bagpipe	AB	M	E	-	M
alto	AB	M	E	M	M	balalaika	AB	L	L	-	L
alto flute	AB	L	-	-	-	balance	B	M	M	M	-
alto saxophone	AB	M	M	-	-	ballad	AB	M	E	L	M
A minor chord	B	M	M	M	L	ballet	AB	E	E	L	E
amplitude	ABL	L	L	-	-	bamboula	B	L	-	-	-
andante	B	E	M	L	-	band	AB	E	E	M	E
anonymous	B	E	E	-	-	banjo	AB	E	E	L	M
answer	AB	M	E	L	0	bar	B	M	M	M	M

*Relative grade-level placement of source: E = early, M = middle, L = late

** - = term deleted; 0 = no grade level indicated, but term not deleted.
Relative grade-level placement: E = early, M = middle, L = late

Term	Compilers	G.L.	Evaluators 4	2	5	Term	Compilers	G.L.	Evaluators 4	2	5
bar line	AB	M	M	E	M	C	B	M	-	M	M
bass	AB	M	E	M	M	cadenza	AB	M	L	L	L
bass clarinet	B	M	L	L	-	calypso	A	M	M	L	M
bass clef	A	L	M	M	M	canon	AB	M	L	L	L
bass drum	AB	M	E	E	E	cantata	B	L	L	L	-
bassoon	AB	E	L	E	M	canzona	AB	M	-	-	-
beat	AB	E	E	E	L	carillon	AB	M	L	-	L
beat note	AB	L	-	-	-	carnival	B	E	E	-	E
bell	AB	E	E	E	E	carol	AB	E	E	M	E
block	A	M	E	-	E	castanet	B	M	E	M	E
blues	AB	L	M	L	M	celesta	AB	E	M	L	L
bolero	AB	L	M	-	L	cello	AB	E	M	E	M
bongo	AB	L	-	-	-	chamber music	AB	M	L	L	L
bongo drum	AB	M	E	L	M	chamber work	AB	L	-	L	-
boogie-woogie	B	L	E	-	L	chant	AB	E	E	E	E
bourée	A	L	E	-	-	chantey	AB	M	E	L	M
brass	AB	E	E	E	M	chest of viols	B	M	-	-	-
brass ensemble	A	L	M	M	L	chime	AB	M	E	M	M
bridge (a part on string instruments)	AB	E	M	M	E	choir	AB	E	E	M	E
						choral	AB	L	M	M	M
bridge passage	AB	E	L	M	-	chorale	AB	L	M	M	-
briskly	B	M	M	-	M	chord	AB	M	M	E	M
bugle	AB	L	L	-	M	choreographer	B	M	M	-	L
button (on autoharp)	B	M	E	E	E	chorus	AB	M	E	M	E

Term	Compilers	G.L.	Evaluators 4	2	5
chromatic	B	L	L	M	L
chromatic scale	A	L	L	M	L
circle game	B	E	E	-	E
circle dance	A	L	E	-	M
clap	B	E	E	E	E
clarinet	AB	E	E	E	E
classic	AB	L	M	L	-
classical	AB	L	M	-	-
classical music	A	L	M	-	L
clave	AB	M	E	M	E
clef	B	L	M	M	M
climax	AB	E	M	M	L
closing section	A	L	L	L	L
C major scale	B	M	E	E	M
coda	AB	M	L	L	L
common meter	AB	L	M	-	M
compose	AB	E	M	E	M
composer	AB	E	E	E	E
composition	AB	E	M	E	-
concert	AB	E	E	M	E
concertina	AB	L	-	-	-
concert master	AB	L	M	M	-
concert music	AB	M	M	M	-
concerto	B	M	M	L	L
concert piece	A	L	M	-	L
conductor	AB	L	E	M	E
conga drum	AB	M	E	L	L
consonance	AB	L	L	M	-
consort	AB	L	-	-	-
contemporary music	B	M	M	L	L
contour	AB	M	E	-	M
contra bassoon	AB	M	L	M	-
contra dance	B	E	-	-	-
contrast	B	M	E	E	M
cornet	B	M	M	-	M
counter-melody	AB	M	-	M	L
counterpoint	AB	L	L	M	-
cowbell	AB	M	E	L	M
crescendo	AB	M	M	E	M
crisply	B	E	M	-	-
cue	A	L	E	-	-
cymbal	AB	M	E	E	E
D	B	M	-	M	M
dance	AB	E	E	E	E
D.C. al Fine	AB	E	L	L	L
decrescendo	AB	M	M	-	M
deep	AB	M	E	-	-
delicately	B	M	M	-	-

Term	Compilers	G.L.	Evaluators 4	2	5
descant	AB	M	M	-	L
descending	AB	L	E	E	E
design	AB	E	M	M	-
device	A	L	M	L	-
develop	A	L	M	L	-
development (sonata)	AB	L	L	L	L
diminished	AB	L	L	M	L
diminuendo	AB	M	M	E	M
dissonance	AB	L	L	M	-
D major	B	M	L	M	-
D minor	B	M	L	M	-
Dorian mode	AB	L	-	-	-
dot	A	L	M	M	M
dotted note	AB	L	M	M	M
dotted rhythm	AB	L	M	M	-
double bass	AB	E	E	E	L
down	AB	E	E	-	-
drone	A	M	M	M	L
drum	AB	E	E	E	E
drummer	B	E	E	-	E
duet	AB	E	M	M	M
dynamics	AB	M	E	M	L
E	B	M	-	M	M
eighth note	AB	E	M	E	M

Term	Compilers	G.L.	Evaluators 4	2	5
electronic music	AB	L	L	E	L
electronic sound synthesizer	A	L	L	E	L
element	A	L	M	L	-
ending	B	E	E	E	-
English horn	AB	E	L	M	L
ensemble	AB	L	L	M	L
episode	A	L	-	L	-
even	AB	E	E	-	-
expansion	B	M	L	E	-
exposition	AB	L	L	L	L
expression	B	M	M	E	-
expressively	B	E	M	E	L
F	AB	M	-	M	M
fall (of melody)	A	E	E	-	-
family	AB	M	M	E	M
fanfare	A	L	M	M	-
farandole	B	L	-	-	-
fast	B	E	E	-	E
fermata	AB	L	M	L	M
festival	B	M	E	L	E
fiddle	AB	L	E	-	E
fifth	AB	L	M	M	M
figure section	A	L	-	-	-
finale	AB	E	M	L	L

Term	Compilers	G.L.	Evaluators 4	2	5
fine	AB	E	L	L	L
finger cymbal	AB	L	E	-	E
first step (of scale)	AB	M	M	-	-
flamenco	AB	L	M	-	L
flat	AB	M	M	M	M
flute	AB	E	M	E	E
F major scale	B	L	M	M	-
folk dance	B	M	E	M	E
folk music	A	M	E	M	L
folk song	AB	E	E	M	M
folk tune	B	E	E	M	-
form	AB	M	M	E	-
formation	B	M	M	-	-
forte	AB	M	M	E	M
fortissimo	AB	M	M	M	L
four-part	AB	L	L	M	M
fourth	AB	L	M	M	M
free meter	AB	L	L	-	-
French horn	AB	E	M	E	M
frequency	AB	L	L	-	-
fugue	AB	M	L	L	-
fundamental tone	AB	L	-	L	-
funeral music	B	M	E	-	-
G	B	M	-	M	M

Term	Compilers	G.L.	Evaluators 4	2	5
gaily	B	E	E	-	-
gallop	A	M	E	-	E
galop	AB	E	-	-	-
gamelan	B	L	L	L	L
gavotte	AB	M	M	-	L
gently	B	E	E	-	-
G major scale	B	M	M	M	-
gong	AB	M	M	M	M
gourd	B	M	E	-	L
grand finale	AB	M	M	-	M
grand piano	B	L	M	E	M
grand staff	A	L	M	-	-
guiro	AB	L	-	L	M
guitar	AB	E	E	E	E
habanera	AB	L	M	-	L
half note	AB	E	M	E	M
half step	AB	M	L	E	E
hammer	AB	M	E	E	-
hand organ	B	M	E	-	E
happily	B	E	E	-	-
harmonic	AB	L	M	L	-
harmonica	B	L	M	L	E
harmonic minor	AB	L	L	-	-
harmonize	AB	M	M	-	M
harmony	AB	E	M	M	M

Term	Compilers	G.L.	Evaluators 4	2	5	Term	Compilers	G.L.	Evaluators 4	2	5
harp	AB	E	E	M	E	in tune	A	L	E	E	-
harpsichord	AB	M	M	L	M	jazz	AB	L	M	L	M
heartily	B	M	M	-	-	jazz combo	AB	L	M	-	L
high	AB	E	E	-	E	Jew's harp	AB	L	M	L	L
home tone	AB	M	M	E	-	jingle	B	E	E	-	-
homophonic	AB	L	M	M	-	jota	AB	L	M	-	L
homophony	B	L	M	M	-	joyfully	B	M	E	-	-
hora	AB	M	E	-	L	kettledrum	AB	L	E	E	M
horn	AB	M	E	E	E	key	AB	E	M	E	E
hurdy-gurdy	AB	L	E	-	-	keyboard	AB	M	M	E	E
hymn	AB	E	M	M	E	key signature	AB	M	M	M	M
imitate	A	M	E	L	-	koto	AB	M	M	L	L
imitation	AB	L	E	L	-	Ländler	B	L	-	-	-
impressionism	AB	L	L	L	-	larghetto	AB	L	-	L	-
impressionistic	AB	L	L	L	-	legato	AB	M	M	L	L
improvise	AB	M	M	M	L	leitmotif	AB	L	L	-	L
incidental music	AB	L	M	-	L	letter name	A	M	M	M	-
instrument	AB	E	E	E	E	light	A	M	E	-	-
instrumental	B	M	M	M	E	lightly	B	E	E	-	-
instrumentation	AB	L	M	M	-	line	AB	E	E	M	E
intensity	A	L	M	-	-	line dance	A	L	E	-	E
interlude	AB	L	L	-	M	lively	B	E	E	-	M
interval	AB	L	M	E	M	long	B	E	E	-	M
introduction	AB	E	M	L	L	loudness	A	L	E	E	

Term	Compilers	G.L.	Evaluators 4	2	5
low	AB	E	M	-	E
lullaby	AB	E	E	M	E
lute	AB	L	M	-	L
madrigal	AB	L	L	-	-
majestically	B	E	L	-	-
major	AB	M	M	E	L
major scale	AB	M	M	E	L
male choir	A	L	M	-	M
mallet	AB	M	M	E	E
mandolin	AB	L	L	-	L
maracas	AB	M	E	L	E
march	AB	E	M	M	E
marimba	AB	L	L	-	M
mark of expression	A	M	L	L	-
measure	AB	M	M	E	M
melodic	B	L	M	E	-
melodic contour	B	L	E	E	M
melodic sequence	B	L	M	E	-
melody	AB	E	E	E	E
melody pattern	A	M	M	E	E
merrily	B	M	E	-	-
metallophone	AB	L	-	-	-
meter	AB	E	M	E	M
meter signature	AB	M	-	M	M
military band	AB	L	E	M	M
minor	AB	M	M	E	L
minor scale	AB	L	M	E	L
minuet	AB	L	M	-	L
mode	AB	L	M	L	-
moderato	AB	M	M	L	L
modulate	A	L	L	L	-
modulation	AB	L	L	L	-
molto vivace	AB	L	M	-	-
mood	AB	E	E	M	-
motion	B	M	E	E	-
motive	AB	M	L	M	L
movement	AB	E	E	L	L
musette	B	L	L	-	-
music	B	E	E	E	E
musical	B	E	E	E	M
musical comedy	AB	L	L	-	M
musicale	B	L	L	-	L
musical tone	A	L	E	E	-
musician	B	M	E	M	M
nationalism	A	L	M	-	-
national anthem	AB	I	M	M	E
nationalistic music	A	L	L	L	-
natural minor	AB	L	L	-	-

Term	Compilers	G.L.	Evaluators 4	2	5
Negro spiritual	B	L	M	L	L
neoclassic	AB	L	L	L	-
noise	A	L	E	E	-
notation	AB	M	M	E	M
note	AB	E	M	E	M
oboe	AB	E	M	E	M
octave	AB	M	M	M	M
octet	AB	M	M	L	-
off-beat	AB	L	M	E	-
opera	AB	M	L	L	L
oratorio	AB	M	L	L	-
orchestra	AB	E	E	M	E
orchestral	B	M	M	M	-
order	B	M	M	-	-
organ	AB	E	M	M	E
ostinato	AB	L	E	E	E
overtone	AB	L	L	-	-
overture	AB	E	L	L	M
pageant	B	L	M	-	-
pan-pipe	B	M	M	L	-
parallel fifth	A	L	L	-	-
part	A	L	E	-	M
passage	AB	M	M	M	L
pastorale	AB	L	L	-	-
pattern	AB	E	M	E	M
peacefully	B	E	E	-	-
pentatonic	AB	M	M	E	-
pentatonic scale	A	M	M	E	L
percussion	AB	E	E	E	E
percussion instrument	B	E	E	E	E
phrase	AB	E	M	E	E
pianissimo	AB	M	M	M	M
pianist	AB	E	M	E	E
piano	AB	E	E	E	E
piano forte	B	M	M	-	-
piano prelude	A	L	-	-	-
piano quintet	A	L	L	L	-
piccolo	AB	E	M	M	M
pick (for autoharp)	B	M	E	E	E
pipe	B	M	M	M	-
pipe organ	B	M	M	M	M
pitch	AB	M	E	E	E
pizzicato	AB	L	L	M	-
plain song	AB	L	M	-	-
play (music)	B	E	E	E	E
pluck	AB	M	M	E	E
podium	AB	L	M	M	E

Term	Compilers	G.L.	Evaluators 4	2	5
poem	B	E	E	-	-
polka	AB	E	E	-	L
polyphonic	AB	L	M	L	-
polytonal	AB	L	L	L	-
pompously	B	E	L	-	-
popular music	A	L	M	M	M
practice	B	E	M	M	-
prelude	B	M	L	L	L
processional	B	M	M	-	L
program music	AB	L	L	M	-
psalm	B	M	M	-	-
psalter	B	M	M	-	-
quarter note	AB	E	M	E	M
quartet	AB	E	M	L	M
question	A	E	E	-	-
question-answer passage	B	M	E	-	-
quietly	B	E	E	-	-
quill	AB	L	M	-	-
quintet	B	M	M	L	L
ragtime	B	L	L	-	L
range	AB	E	M	M	M
rauschpfeife	B	M	-	-	-
rebab	AB	L	-	-	-
recapitulation (sonata)	AB	L	L	L	L
recitative	AB	L	L	L	L
record	B	E	M	M	E
recorder	AB	E	M	-	E
recording	B	E	M	M	E
reed	B	M	M	E	E
reel	AB	M	M	-	M
refrain	AB	E	M	M	E
relative	AB	L	L	-	-
relative minor	B	L	L	L	-
repeat	AB	E	E	E	E
repetition	B	M	E	E	M
resonator bell	AB	M	E	E	E
rest	AB	E	M	E	M
rhyme	B	E	E	-	E
rhythm	AB	E	E	E	E
rhythm pattern	AB	E	M	E	E
rhythm section	A	L	E	-	M
ring	B	E	E	E	-
rise (of melody)	AB	M	E	-	-
ritard	A	M	M	E	L
romantic	AB	L	M	L	-
rondeau	AB	L	-	-	L

Term	Compilers	G.L.	Evaluators 4	2	5
rondo	AB	M	L	L	L
root	AB	M	M	E	M
round	AB	E	M	M	M
roundelay	B	M	-	-	-
row	A	L	-	-	-
sadly	B	E	E	-	-
samba	AB	L	L	-	L
same	A	E	E	-	-
sand block	AB	E	E	-	E
saxophone	B	M	M	M	M
scale	AB	E	E	E	M
scale step	AB	L	M	-	-
score	AB	L	M	M	L
sea shantey	AB	M	E	-	M
second (interval)	B	M	M	M	M
section	AB	M	M	M	L
sequence	AB	M	M	E	-
serenely	B	M	L	-	-
series	AB	L	M	-	-
seventh (interval)	AB	L	M	M	M
shape (melody)	AB	E	E	E	-
sharp	AB	M	M	M	M
short sound	B	E	E	-	-
silence	B	M	E	E	E
sing	B	E	E	E	E
sixteenth note	AB	M	M	M	M
sixth	AB	M	M	M	M
skip	AB	E	E	E	-
slow	AB	E	E	-	E
smoothly	B	M	M	-	-
snare drum	AB	E	E	E	E
soft	B	E	E	-	E
solo	AB	E	E	M	M
soloist	A	L	E	M	M
sonata	B	M	L	L	L
sonata allegro	AB	L	L	L	-
song	B	E	E	E	E
soprano	AB	M	E	M	M
sound	AB	E	E	-	-
space	AB	E	M	-	M
spirit	B	M	M	-	-
spiritual	AB	E	M	-	M
square dance	AB	L	M	-	M
staccato	AB	M	M	-	M
staff	AB	E	M	E	M
stanza	AB	M	M	-	E
statement	AB	M	M	L	-

Term	Compilers	G.L	Evaluators 4	2	5
steadily	B	E	E	-	E
step	AB	E	M	E	E
sticks	AB	E	E	E	E
string	AB	E	E	E	E
string instrument	B	E	E	E	E
string quartet	AB	M	M	L	M
strum	B	M	M	-	E
style	B	M	M	L	-
subject	AB	L	M	L	-
suite	AB	E	L	L	L
syllable	B	L	L	E	-
symphonic	A	L	L	M	M
symphonic band	AB	L	L	-	-
symphonic poem	AB	L	L	L	-
symphonic tone poem	A	L	-	-	-
symphony	AB	E	M	L	E
symphony orchestra	A	L	M	M	E
syncopated	AB	L	M	M	L
syncopation	AB	M	M	M	L
syrinx (pan-pipe)	B	M	-	-	-
tambourine	AB	E	E	E	E
tango	AB	L	L	-	M
tap	B	E	E	-	-
temple block	AB	M	E	M	M
tempo	AB	M	E	0*	E
tenor	AB	M	E	M	M
tension	A	L	L	L	-
text	A	L	M	M	-
theme	AB	E	L	L	M
third	AB	M	M	M	M
three-part form	AB	L	M	E	-
timbre	AB	L	E	-	M
time	B	E	E	M	M
timpani	AB	M	E	E	M
title	B	E	E	M	-
tom-tom	AB	L	E	-	M
tonality	AB	L	M	E	-
tone	AB	M	E	E	E
tone color	AB	M	M	E	-
tone color music	A	L	-	-	-
tone poem	B	L	L	L	-
traditional	B	E	M	L	L
treble	B	L	M	M	M
treble clef	A	L	M	M	M
triangle	AB	M	E	E	E
trill	AB	M	M	L	L

Term	Compilers	G.L.	Evaluators 4	2	5
trio	AB	M	M	L	M
triplet	A	L	M	M	L
trombone	AB	M	M	E	E
troubadour	AB	M	L	-	-
trumpet	AB	E	E	E	E
tuba	AB	M	M	E	E
tune	AB	E	M	M	E
twelve-tone set	AB	L	-	-	-
two-part	A	M	M	E	-
two-part form	AB	L	M	E	-
two-step (dance)	B	M	M	-	E
uneven	AB	E	E	-	-
unison	AB	M	E	M	M
unity	B	L	M	L	-
up	AB	E	E	-	E
variation	AB	E	L	M	L
variety	B	E	M	-	-
verse	AB	E	M	M	E
vesper	B	M	L	-	-
vibration	AB	L	L	L	-
vigorously	B	M	L	-	-
viol	A	L	-	-	-
viola	AB	E	L	E	M
violin	AB	E	E	E	E
violinist	B	M	E	E	E
vocal	A	L	M	M	M
voice	AB	E	E	E	E
waltz	AB	E	M	E	M
whole note	B	M	M	E	M
whole step	AB	M	M	M	M
whole tone scale	AB	L	L	M	-
wind bell	AB	M	-	-	L
wood block	AB	E	E	M	E
woodwind	AB	E	M	E	M
woodwind instrument	B	E	M	E	M
woodwind quintet	A	E	M	E	L
worship	B	M	M	-	-
xylophone	AB	M	E	M	E
yodel	AB	M	E	-	E

Term	Compilers	G.L.	Evaluators 4	2	5
Babbitt, Milton	A	M	-	-	-
Bach, Johann Sebastian	AB	M	E	L	L
Bartok, Bela	AB	L	M	L	L
Beethoven, Ludwig van	AB	M	E	L	E
Billings, William	A	L	-	-	-
Bizet, Georges	A	M	-	-	L
Boccherini, Luigi	A	L	-	-	-
Brahms, Johannes	AB	M	E	L	E
Britten, Benjamin	AB	L	M	-	L
Chávez, Carlos	B	M	-	L	M
Chopin, Frederic	AB	M	E	M	E
Copland, Aaron	AB	L	E	L	E
Cowell, Henry	AB	M	-	-	-
Debussy, Claude	AB	M	M	M	M
Foster, Steven	AB	M	E	-	M
Gabrieli, Giovanni	AB	M	-	-	E
Ganz, Rudolph	B	E	-	-	-
Gershwin, George	AB	L	E	M	M
Giannini, Vittorio	A	L	-	-	L
Gottschalk, Louis	AB	L	-	-	-
Grieg, Edvard	AB	M	M	M	E
Grofé, Ferde	AB	L	-	-	E
Hammerstein, Oscar II	AB	L	E	-	E
Handel, George Frederick	AB	L	E	L	M
Haydn, Joseph	AB	E	E	M	L
Hindemith, Paul	AB	M	L	L	L
Humperdinck, Engelbert	AB	M	-	-	E
Ives, Charles	AB	L	M	-	L
Keller, Matthias	B	L	-	-	-
Kodaly, Zoltan	A	M	M	-	E
Massenet, Jules	A	L	-	-	L
McDonald, Harl	B	E	-	-	-
Mendelssohn, Felix	AB	L	M	M	M
Milhaud, Darius	AB	L	-	L	E
Mozart, Wolfgang Amadeus	AB	E	E	M	E
Mussorgsky, Modest	AB	M	M	L	L
Nielsen, Carl	B	L	-	-	-
Niles, John Jacob	B	L	-	-	M
Palestrina, Giovanni Pierluigida	AB	L	M	-	L
Prokofiev, Sergei	AB	L	L	L	E
Purcell, Henry	AB	L	M	L	M
Rameau, Jean Philippe	A	L	L	-	L
Rodgers, Richard	AB	L	E	-	M

Term	Compilers	G.L.	Evaluators 4	2	5
Babbitt, Milton	A	M	-	-	-
Bach, Johann Sebastian	AB	M	E	L	L
Bartok, Bela	AB	L	M	L	L
Beethoven, Ludwig van	AB	M	E	L	E
Billings, William	A	L	-	-	-
Bizet, Georges	A	M	-	-	L
Boccherini, Luigi	A	L	-	-	-
Brahms, Johannes	AB	M	E	L	E
Britten, Benjamin	AB	L	M	-	L
Chávez, Carlos	B	M	-	L	M
Chopin, Frederic	AB	M	E	M	E
Copland, Aaron	AB	L	E	L	E
Cowell, Henry	AB	M	-	-	-
Debussy, Claude	AB	M	M	M	M
Foster, Steven	AB	M	E	-	M
Gabrieli, Giovanni	AB	M	-	-	E
Ganz, Rudolph	B	E	-	-	-
Gershwin, George	AB	L	E	M	M
Giannini, Vittorio	A	L	-	-	L
Gottschalk, Louis	AB	L	-	-	-
Grieg, Edvard	AB	M	M	M	E
Grofé, Ferde	AB	L	-	-	E
Hammerstein, Oscar II	AB	L	E	-	E
Handel, George Frederick	AB	L	E	L	M
Haydn, Joseph	AB	E	E	M	L
Hindemith, Paul	AB	M	L	L	L
Humperdinck, Engelbert	AB	M	-	-	E
Ives, Charles	AB	L	M	-	L
Keller, Matthias	B	L	-	-	-
Kodaly, Zoltan	A	M	M	-	E
Massenet, Jules	A	L	-	-	L
McDonald, Harl	B	E	-	-	-
Mendelssohn, Felix	AB	L	M	M	M
Milhaud, Darius	AB	L	-	L	E
Mozart, Wolfgang Amadeus	AB	E	E	M	E
Mussorgsky, Modest	AB	M	M	L	L
Nielsen, Carl	B	L	-	-	-
Niles, John Jacob	B	L	-	-	M
Palestrina, Giovanni Pierluigida	AB	L	M	-	L
Prokofiev, Sergei	AB	L	L	L	E
Purcell, Henry	AB	L	M	L	M
Rameau, Jean Philippe	A	L	L	-	L
Rodgers, Richard	AB	L	E	-	M

Term	Compilers	G.L.	Evaluators 4	2	5
Rossini, Giocchino	A	L	-	-	E
Saint-Saens, Camille	AB	E	M	-	M
Scarlatti, Domenico	A	M	E	-	L
Schoenberg, Arnold	A	L	L	L	L
Schubert, Franz	AB	L	M	M	L
Schuman, William	A	L	L	-	M
Shostakovitch, Dmitri	B	E	L	L	E
Smetana, Bedrich	AB	M	M	L	L
Sousa, John Philip	AB	E	E	M	E
Strauss, Richard	AB	L	M	M	E
Stravinsky, Igor	AB	E	L	L	L
Tchaikovsky, Peter Ilyich	AB	E	E	M	E
Thompson, Virgil	A	L	-	-	M
Varèse, Edgar	AB	M	L	-	L
Villa-Lobos, Heitor	AB	L	L	-	E
Vivaldi, Antonio	AB	M	E	L	M
Wagner, Richard	AB	L	M	L	L
Weber, Carl Maria von	AB	M	-	-	L
Webern, Anton	A	M	-	L	L

APPENDIX G

A TENTATIVE MUSIC LEXICON

Term	Relative Grade-Level Placement*	Term	Relative Grade-Level Placement
A	M	arpeggio	L
a capella	L	arrange	M
accelerando	L	arrangement	M
accent	E	art song	L
accented beat	M	augment	L
accent sign	M	augmented	L
accidental	L	autoharp	E
accompaniment	E	B	M
accompanist	M	bagpipe	M
accompany	E	balalaika	L
adagio	L	ballad	M
air column	L	ballet	E
allegretto	L	bamboula drum	L
allegro	L	band	E
alto	M	banjo	E
alto recorder	M	bar	M
A minor chord	M	baritone	L
ankle bell	E	bar line	M
answer	M	bass	M
antiphonal	L	bass clef	M
anthem	L	bass drum	M
aria	L	bassoon	M

* E = early, M = middle, L = late

beat	E	cantata	L
bell	E	carol	E
bell-shaped	E	caroler	M
black key	M	castanet	M
blue note	L	C chord	M
blues	L	C_7 chord	L
bongo drum	M	celesta	L
boogie-woogie	L	cello	E
bow	E	chamber group	L
brass	E	chamber music	L
brass band	M	chant	E
brass cymbals	E	chantey	M
brass ensemble	L	chime	M
brass instrument	M	choir	E
brass wind instrument	M	choral	M
bridge	E	choral speaking	M
briskly	M	chorale	L
broken chord	M	chord	M
button	M	chordal melody	L
by ear	M	chord inversion	L
C	M	chord progression	L
C (meter sign)	M	chord root	L
cadenza	L	chorus	M
call and response song	M	chromatic	L
calypso	M	chromatic scale	L
canon	M	circle game	E

clap	E	counterpoint	L
clarinet	E	cowbell	M
classical	L	crescendo	M
clave	E	cymbal	E
clef	M	D	M
climax	M	dance	E
closing section	L	D.C. al Fine	L
C major chord	L	D_7 chord	L
C major scale	M	decrescendo	M
coconut shells	E	descant	L
coda	L	descending	E
combo	L	design	E
compose	E	development	L
composer	E	diminished	L
composition	M	diminuendo	M
concert	E	dissonance	L
concert hall	L	D minor	L
concert music	M	do	M
concerto	L	dot	M
conduct	M	dotted	M
conductor	M	dotted half note	M
conga drum	L	dotted note	M
contemporary music	L	dotted quarter note	M
contour	M	double bar	L
contrast	M	double bass	E
countermelody	L	double-flute	L

double reed	L
downbeat	E
drone	L
drone bass	L
drum	E
drum beat	E
drummer	E
drum major	M
duet	M
dulcimer	M
duple meter	L
dynamics	M
E	M
E_7 chord	L
echo	E
eighth note	E
eight rest	M
electronic music	L
electronic sound synthesizer	L
English horn	M
ensemble	L
excerpt	L
expansion	M
exposition	L
expressively	M
F	M
fa	M
family	M
fast	E
F chord	M
fermata	L
festival	M
fiddle	E
fifth	M
finale	L
Fine	L
fingerboard	M
finger cymbal	E
fingering	L
flamenco	L
flat	M
flute	E
F major chord	L
F major scale	L
folk dance	M
folk music	M
folk song	M
form	M
forte	M
fortissimo	M
four-part	M

fourth	L	high	E
French horn	E	high-pitched	E
fret	L	horn	E
fugue	L	horsehair	M
G	M	hum	E
gallop	M	hymn	M
gamelan	L	imitation	L
gavotte	M	improvise	M
G chord	M	instrument	E
glockenspiel	E	instrumental	M
G major chord	L	instrumental ensemble	M
G major scale	M	instrumentation	L
gong	M	interlude	L
grand piano	M	interval	M
guiro	L	introduction	L
guitar	E	in tune	L
half note	E	inversion	L
half rest	M	invert	L
half step	M	jazz	L
hammer	M	jazz combo	L
harmonica	L	Jew's harp	L
harmonize	M	kettledrum	L
harmony	M	key	E
harp	E	keyboard	E
harpsichord	M	key signature	M
head	M	koto	L

la	M	meter	M
larghetto	L	meter signature	M
legato	L	mezzo forte	L
lightly	M	mi	M
like phrases	E	military band	M
line	E	minor	L
lively	E	minor scale	L
long	E	minstrel	L
loud	E	minstrel show	L
low	E	minuet	L
low-pitched	E	mode	L
lullaby	E	moderately	L
lyric	L	moderato	L
majestically	L	mood	M
major	M	motive	M
major scale	M	mouthpiece	M
mallet	E	movement	L
maraca	E	music	E
march	E	musical	E
measure	M	musical comedy	L
medley	L	musician	M
melodic contour	M	national anthem	M
melodic rhythm	M	neck	M
melodic sequence	L	Negro spiritual	L
melody	E	notate	M
melody pattern	E	notation	M

note	E	pianissimo	M
oboe	E	pianist	E
octave	M	piano	E
octave interval	M	piano sonata	L
off beat	L	piccolo	E
opera	L	pick	M
opera house	L	pipe	M
operetta	L	pipe organ	M
oratorio	L	pitch	E
orchestra	E	pizzicato	M
orchestral	M	play (music)	E
organ	E	pluck	E
organist	L	polka	M
ostinato	E	popular music	M
overture	L	popular song	L
pan-pipe	M	prelude	L
part	L	program music	M
passage	M	prologue	L
passing tone	L	quarter note	E
pattern	E	quarter rest	M
pedal	L	quartet	L
pentatonic scale	M	quintet	L
percussion	E	range	M
percussion instrument	E	rattle	M
performance	M	re	M
phrase	E	recapitulation	L

recital	L	samba rhythm	L
recitative	L	sandblock	E
record	E	saxophone	M
recorder	E	scale	E
recording	E	scalewise	L
reed	E	scherzo	L
refrain	E	score	M
rehearsal	L	schottische	L
repeat	E	sea shantey	M
repeat sign	M	second	M
repetition	M	section	M
resonator bell	E	sentence (musical)	M
response	L	sequence	M
rest	M	seventh	M
rhyme	E	sharp	M
rhythm	E	silence	M
rhythm instrument	E	sing	E
rhythm pattern	E	sixteenth note	M
ritard	M	sixth (interval)	M
ritardando	L	skip	E
romantic style	L	slow	E
rondo	L	slur	L
root	M	smoothly	M
root position	L	snare drum	E
round	M	soft	E
samba	L	sol	M

solo	E	subject	L
soloist	M	suite	L
sonata	L	sustain	E
song	E	syllable	L
soprano	M	symphonic	M
soprano recorder	L	symphony	L
space	M	symphony orchestra	M
Spanish guitar	M	syncopated	L
spiritual	M	syncopation	L
square dance	M	tambourine	E
staccato	M	temple block	M
staff	E	tempo	E
steadily	E	tenor	M
steady beat	B	theme	L
steel drum	L	third	M
stem	M	ti	M
step	E	tie	L
stick	E	tied note	M
string(s)	E	timbre	L
string bass	M	time	M
string(ed) instrument	E	timpani	M
string orchestra	L	timpanist	L
string quartet	M	tom-tom	M
strong beat	E	tonality	L
strum	M	tone	E
style	L	tone color	L

tone quality	L
tonic chord	M
traditional	L
treble	L
triangle	E
trill	L
trio	L
triplet	L
trombone	M
trumpet	E
tuba	M
tube	M
tune	E
ukulele	E
unison	M
up	E
upbeat	M
valve	L
variation	L
verse	E
vibrate	M
vibration	L
viola	E
violin	E
violinist	E
vocal	M
voice	E
volume	E
waltz	E
weak beat	L
white key	M
white note	M
whole step	M
whole tone scale	L
wind instrument	M
wood block	E
woodwind	E
woodwind instrument	E
woodwind quintet	M
work song	L
xylophone	M

Bach, Johann Sebastian	L
Bartok, Bela	L
Beethoven, Ludwig van	M
Brahms, Johannes	M
Chavez, Carlos	M
Chopin, Frederic	M
Copland, Aaron	M
Debussy, Claude	M
Gershwin, George	M
Grieg, Edvard	M
Handel, George Frederick	L
Haydn, Franz Joseph	M
Hindemith, Paul	M
Mendelssohn, Felix	L
Milhaud, Darius	L
Mozart, Wolfgang Amadeus	M
Mussorgsky, Modest	L
Prokofiev, Sergei	M
Purcell, Henry	M
Schoenberg, Arnold	L
Schubert, Franz	L
Schumann, Robert	M
Shostakovitch, Dmitri	E
Smetana, Bedrich	L
Sousa, John Philip	E
Strauss, Richard	M
Stravinsky, Igor	L
Tchaikovsky, Peter Ilyich	E
Vivaldi, Antonio	M
Wagner, Richard	L
Webern, Anton	L

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